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THE
MEGHA DŪTA

OR
CLOUD MESSENGER:
A POEM IN THE SANSKRIT LANGUAGE,
BY
KĀLIDĀSA.

TRANSLATED INTO ENGLISH VERSE,
WITH
NOTES AND ILLUSTRATIONS,
BY

H. H. WILSON, M. A. F. R. S. &c. &c.

BODEN PROFESSOR OF SANSKRIT IN THE UNIVERSITY OF OXFORD.

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PUBLISHER'S NOTE

The present Edition of Megha Duta was long out of print. Although there are several other editions of Megha Duta available in the market, yet this edition of H H. Wilson has its own importance, and has been always in constant demand, because its text is most accurate, the Sanskrit words in it are detached wherever their separation is consistent with an observance of the laws that regulate euphonic combinations, and besides the Sanskrit text and its English rendering, it contains exhaustive annotations which are not paralleled by any other edition of Megha Duta. In the end it contains a Glossary, intended to serve at once as a Lexicon and a grammar to the Text.

Due to all these virtues of the edition & its constant demand both by students and scholars, we undertook its publication, and hope that our venture would be welcomed.

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PREFACE.

The advantages that have been found to result from the publication of the First Book of the Hitopadesa, and the Selections from the Mahabharata, as Class-books for the East-India College, have induced Professor Johnson to prepare an edition of the Megha Dūta, or Cloud Messenger, for the same purpose, on a similar plan

The Text of the Megha Dūta was printed in the year 1813, at Calcutta It has the faults of most of the early-printed Sanskrit books ;—the words are altogether unseparated, and the Text is not always accurate In the present edition, these defects have been remedied, the faulty passages have been corrected ; and the words have been detached wherever their separation was consistent with an observance of the laws that regulate euphonic combination. A Glossary, intended to serve at once as a Lexicon and a Grammar to the Text, compiled by Professor Johnson, is added to the publication

As the style of the poem is more difficult than that of the preceding Class-books, Professor Johnson has considered it desirable to reprint the Translation in English Verse, which was the Principal object of the original publication in Calcutta ; for, as considerable freedom, or, it may sometimes be thought, license, was taken in that Translation, its use will not, it is to be expected, preclude the necessity of mental effort on the part of the Student, in order to develop the sense of the Sanskrit Text, whilst it may not unallowably lighten his labour, by furnishing him with a general notion of its purport. I have

acquiesced in the republication, in the hope that it will afford no greater help than it is designed to render, for experience has satisfied me that the aid of Translations, in the Study of any language, except for a short time, perhaps, in the earliest stage of it, is exceedingly mischievous and deceptive. It induces carelessness, encourages indolence, exercises no faculty but the memory, and employs that faculty with so little energy of application, that the impressions received are faint and superficial, and fade and are effaced almost as soon as they are made. The progress effected with such assistance is a mere waste of even the scant expenditure of time and trouble with which it has been attained, for it is unreal—a mere mockery—as the learner will soon discover, to his surprise, and, if he feel rightly, to his mortification, when he tries his strength upon passages unprovided with such illusory aid, and finds that he is as little able to understand them as if his studies were yet to be begun. It has been with some reluctance, therefore, that I have assented to the proposition, and have done so only in the trust that the verse translation will by no means obviate the necessity of independent exertion.

The Translation of the *Megha Duta* was the first attempt made by me to interest European readers in the results of my Sanskrit studies. It has the imperfections of a juvenile work; and the Translator has no doubt sometimes not only departed from his original further than was necessary, but further than was justifiable, and has occasionally mistaken its meaning. Some of the mistakes I have corrected, and in some instances have altered the arrangement of the lines, so as to adhere more nearly to the order of the original. I have not cared, however, to render the version much closer or more faithful, as even had I been inclined to take the trouble, the circumstance of

the book becoming a class-book would have deterred me from the attempt but it is very possible, that whatever poetical fidelity the version may possess, might have been injured by verbal approximation, and that the attempt to give a more literal likeness of the poem of Kalidāsa would only have impaired the similitude of its expression

I have gone over the Notes with more attention, and have continued the information they convey to the present time I have added some, and omitted some especially those which were designed to place the parallel passages of European poets in contiguity with the language and sentiments of the Indian bard Such analogies will readily suggest themselves to well-educated minds, and it cannot be necessary to endeavour to prove to them, that Imagination Feeling, and Taste, are not exclusively the products of the Western Hemisphere

The Megha Duta, or Cloud Messenger, is recommended to a Student of Sanskrit by its style and by its subject The style is somewhat difficult, but the difficulty arises from no faults of conception or construction There must, of course, be some unfamiliar imagery, some figures of purely local associations, in every foreign—in every Oriental composition, but, with a few possible exceptions, the Megha Duta contains no ideas that may not be readily apprehended by European intellect It has no miserable conceits no enigmatical puzzles, which bewilder a poetic reader and overwhelm a prosaic one with despair, and which, when the riddle is solved, offer no compensation for the labour of solution The language, although remarkable for the richness of its compounds, is not disfigured by their extravagance the order of the sentences is in general the natural one, with no more violent inversion than is indispen-

sable for the convenience of the rhythm. The metre combines melody and dignity in a very extraordinary manner, and will bear an advantageous comparison, in both respects, with the best specimens of uniform verse in the poetry of any language, living or dead.

The subject of the poem is simple and ingenious—a Yaksha, a divinity of an inferior order, an attendant upon the god of riches, Kuvera, and one of a class which, as it appears from the poem, is characterized by a benevolent spirit, a gentle temper, and an affectionate disposition, has incurred the displeasure of his sovereign, and has been condemned by him to a twelvemonth's exile from his home. In the solitary but sacred forest in which he spends the period of his banishment, the Yaksha's most urgent care is to find an opportunity of conveying intelligence and consolation to his wife, and, in the wildness of his grief, he fancies that he discovers a friendly messenger in a cloud—one of those noble masses which seem almost instinct with life, as they traverse a tropical sky in the commencement of the Monsoon, and move with slow and solemn progression from the equatorial ocean to the snows of the Himālaya. In the spirit of this bold but not unnatural personification, the Yaksha addresses the Cloud, and entrusts to it the message he yearns to despatch to the absent object of his attachment. He describes the direction in which the Cloud is to travel—one marked out for it, indeed, by the eternal laws of nature, and takes this opportunity of alluding to the most important scenes of Hindu mythology and tradition,—not with the dulness of prosaic detail, but with that true poetic pencil which, by a few happy touches, brings the subject of the description vividly before the mind's eye. Arrived at the end of the journey, the condition of his beloved wife is the theme

of the exile's anticipations, and is dwelt upon with equal delicacy and truth; and the poem terminates with the message that is intended to assuage her grief and animate her hopes. The whole of this part of the composition is distinguished by the graceful expression of natural and amiable feelings, and cannot fail to leave a favourable impression of the national character, whilst the merely descriptive portion introduces the student to a knowledge of a variety of objects of local, traditional, and mythological value, with which it is his duty to become familiar; and which he will, when in India, contemplate with additional interest and pleasure, from his previous acquaintance with the verses of Kalidása

Little is known of the literary history of the *Megha Duta*. It is, by common assent, attributed to Kalidása, a celebrated poet, who is reputed to have been one of the ornaments of the Court of Vikramaditya, king of Ujjain, whose reign, used as a chronological epoch by the Hindus, is placed 56 years before the Christian æra. There is no reason to dispute the truth of these traditions. The poem undoubtedly belongs to a classical period of Hindu Literature, and that period, there is reason to believe, did not long survive the first centuries of Christianity. At a later date, the Poets were men of more scholarship than imagination, and substituted an overwrought display of the powers of the language for the unforced utterance of the dictates of the feeling or the fancy. This is not the case with the *Megha Duta*, and although it is rather of a more sustained elevation of language than other works attributed to the same author, particularly his dramatic compositions, *Sakuntalâ* and *Vikrama and Urvastî*, yet there is a community of character in them, a similar fidelity to nature, a like delicacy and tenderness

of feeling, and the same felicity of description, gracefulness of imagery, and elegance of expression, which leave it sufficiently probable that they are the works of the same master hand. There are, indeed, in the *Vikrama* and *Urvashi* especially, Passages which call the *Megha Duta* to recollection, and in one place, where the deserted monarch inquires of the passing Cloud whither *Urvashi* has fled, we have the germ of the perhaps later poem, the *Cloud Messenger*. Of the other works attributed to *Kalidasa*, the *Ritu-sanhara*, *Raghuvansa*, *Mala-vikágnimitra*, *Kumár sambhava*, *Sringára tilaka*, *Prasnottaramála*, *Hásyarnava*, and *Sruta-bodha*, some of them are certainly not of his composition.

The Text of the *Megha Duta* has been the subject of very industrious illustration, and, as noticed in the Preface to the first edition, the copy then consulted comprehended no fewer than six commentaries. This Manuscript, the property of Mr. Colebrooke, is now in the Library at the India House, and has been made use of by Professor Johnson in the present edition. The text of the poem has been also printed at Bonn, from Manuscripts in the Royal Libraries of Paris and Copenhagen, by Mr. Gildemeister, with Notes of various readings, and a useful Glossary.

M E G H A D Ū T A,

OR

CLOUD MESSENGER.

कश्चित् कान्ताविहङ्गुरुष्णा स्वाधिकारप्रमत्तः
शापेनास्तं गमितमहिमा वर्षभोग्येन भङ्गुः ॥

WHERE Ramagiri's cool, dark woods extend,
And those pure streams, where Sita bathed, descend,

ANNOTATIONS

Verse 1. Ramagiri] Is a compound term signifying The mountain of Rama, and may be applied to any of those hills for which the hero resided during his exile or peregrinations. His first and most celebrated residence was the mountain Chitrakuta in Bundelcund, now known by the name of Comptah and still a place of sanctity and pilgrimage. We find that tradition has assigned to another mountain a part of the Bhojpur range the honour of affording him, and his companions Sita and Lakshmana, a temporary asylum upon his progress to the south: and it is consequently held in veneration by the neighbouring villagers: see Capt. Blunt's journey from Chunarghur to Yettangoo⁴um Asiatic Researches, vol. 60. An account of a journey from Mirzapore to Nagpore however in the Asiatic Annual Register for 1806 has determined the situation of the scene of the present poem to be in the vicinity of the latter city. The modern name of the mountain is there stated to be Ramtec: it is marked in the maps Ramtege: but I understand the proper word is Ramtaka, which, in the Marhatta language has probably the same import as Ramagiri, The hill of Rama. It is situated but a short distance to the north of Nagpore, and is covered with buildings consecrated to Rama and his associates, which receive the periodical visits of numerous and devout pilgrims.

Verse 2. Where Sita bathed.] In his exile Rama was accompanied by his younger brother, Lakshmana, and his faithful consort Sita, or as she is called in the original, the daughter of

यक्षश्चके जनकानयास्तानपुण्योदकेषु
 क्षिग्धश्यायात्स्वु वसति रामगिर्याश्रमेषु ॥ १ ॥

Spoiled of his glories, severed from his wife,
 A banished Yaksha passed his lonely life :
 Doomed, by his lord's stern sentence, to sustain
 Twelve tedious months of solitude and pain.

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Janka, [with] the latter was carried off by the demon or giant *Ravana* see the *Rāmāyana*. The performance of her ablutions in the springs of the mountain is here stated to have rendered their water the object of religious veneration.

Verse 4. A Yaksha] Is a demigod, of which there exists a Gana or class. They have few peculiar attributes, and are regarded only as the companions or attendants of *Kuvera*, the god of wealth. The word is derived from यक्ष 'to worship', either because they minister to *Kuvera*, are revered themselves by men, or are beloved by the *Apsaras*, the courtizans of *Indra's* heaven. They have, however, their own female companions, or wives, as appears by the poem. One writer, cited and censured by a Commentator on the *Amara Kośha*, derives the name from यक्ष 'to eat,' because he says they devour children. Occasionally, indeed the *Yakshas* appear as imps of evil, but, in general, their character is perfectly inoffensive.

Verse 5.] The lord of the *Yakshas* is *Kuvera*, who, in *Hindu* mythology, performs the functions of the *Grecian* *Plutus*. He is the god of wealth, and master of nine inestimable treasures. His capital is situated on mount *Kailasa*, and inhabited by *Yakshas*, *Kinnaras*, and other inferior deities. He has a variety of appellations alluding to these circumstances but is most commonly designated by the one here employed. The term is expressive of his deformity being derived from कु 'side,' and श 'body', and he is described as having three legs, and but eight teeth. No images of him occur, nor is any particular worship paid to him, and in these respects there is a considerable analogy between him and his *Grecian* parallel. *Plutus* is described as blind, malignant, and cowardly, and seems to have received but very slender homage from *Greek* or *Roman* devotion. The term "sentence" here used, is more literally 'curse.' The text also states that it was incurred by a neglect of duty, the *Yaksha* having been heedless in his office, स्वर्गप्रदाप्रवहः. According to the Commentators he was the warder of the gate of *Kuvera's* garden, and quitting his post for a season, allowed *Indra's* elephant to commit a trespass, and trample down the flower beds.

तस्मिन्नद्री कतिचिद्वलाविम्रमुक्तः स कामी
 नीत्वा मासान् कनकवलयर्ध्वपरिह्वमक्षीष्टः ॥
 आयादस्य मयमदिपसे मेघनाश्चिष्टानुं
 वम्रक्रीडापरिणतगजमेक्षणीयं ददर्श ॥ २ ॥

To these drear hills through circling days confined,
 In dull unvaried grief, the god repined ;
 And sorrow, withering every youthful charm,
 Had slipped the golden bracelet from his arm ;
 When with *Áshárha's* glooms the air was hung,
 And one dark Cloud around the mountain clung ;
 In form, some elephant, whose sportive rage,
 Ramparts, scarce equal to his might, engage.

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Verse 10. [Had slipped the golden bracelet from his arm.] This is a favourite idea with Hindu poets, and repeatedly occurs - thus, in the elegant drama of *Sakuntalá*, *Dushmanta* says -

इदमग्निशिखेणैकापाह्वितेनशीकृतं
 निशि निशि भुजन्वशापाङ्गमकारिभिरशुभिः ।
 अतर्निहृदितकम्पघाताद्भानुदुर्भेदिषन्पनात्
 वनवलयं हस्तं हस्तं मया प्रतिनर्षिते ॥

or, in Sir William Jones's version, - "This golden bracelet, sullied by the flame which preys on me, and which no dew unguates, but the tears gushing mightily from my eyes, has fallen again and again on my wrist, and has been replaced on my consecrated arm."

Verse 11. [When with *Áshárha's* glooms.] The month *Ásháðha* or *Áshárha* comprehends the latter part of June and the commencement of July, and is the period about which the south west monsoon, or rainy season, usually sets in.

Verse 13. [In form, some elephant.] Thus, in the *Pu-áru* *Sarvaswa*, clouds are described as *महिषाद्यथपहाद्यमनातद्गृहपिपः* : "Shaped like buffaloes, boars, and wild elephants." In Chapman's *Bussy D'Ambou*s, they are said to assume,

In our faulty apprehensions,
 The forms of dragons, lions, elephants.

तस्य स्थित्वा कवचमपि पुरः केतकाधानहेतो-
 रन्तर्वाप्यधिरसनुचरो यजराजस्य दध्नी ॥
 मेघालोके भवति सुतिनो घन्यथावृष्टि चेतः
 कण्ठाद्येयमणमिनि जने किम्पुनदूरसंस्थे ॥ ३ ॥

Long on the mass of mead-reviving dew
 The heavenly exile fixed his eager view ; 16
 And still the melancholy tear suppressed,
 Though bitterest sorrow wrung his heaving breast.
 For e'en the happy husband, as he folds
 His cherished partner in his arms, beholds 20
 This gathering darkness with a troubled heart :
 What must they feel, whom fate and distance part !
 Such were the Yaksha's thoughts, but fancy found
 Some solace in the glooms that deepened round ; 24

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And Shakspeare, although he omits the elephant, gives them, with his usual overflow of imagery, a great variety of shapes:—

Sometimes we see a cloud that *s* dragonish,
 A vapour sometimes like a bear or lion,
 A towered citadel, a pendant rock,
 A forked mountain, or blue promontory
 With trees upon 't, that nod unto the world,
 And mock our eyes with air.

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Verse 20 For e'en the happy husband.] The commencement of the rainy season being peculiarly delightful in Hindustan, from the contrast it affords to the sultry weather immediately preceding it, and the refreshing sensations it excites, becomes to the lover and the poet, the same source of love and tenderness, as the season of Spring is to the young and poetical, in Europe.

प्रत्यासत्ते नभसि दयिताजीवितालक्षनार्थं
 जीमूतेन स्वकुण्डलमयीं हाण्यिष्यन् प्रवृत्तिम् ॥
 स प्रत्ययैः लुट्जकुसुमैः यत्पितार्थाय तस्मै
 प्रीतः प्रीतिप्रमुखवचन स्वागत व्याजहार १ ४ ॥

धूमज्योतिरलिलमलतां सन्निपातः क्व मेघ.
 सन्देहाद्याः क्व पट्टकरणैः प्राणिभिः प्रापणीयाः ॥
 इत्यास्तुत्पादपरिणयन् मुखकस्त ययाचे
 कामाक्षा हि प्रकृतिकृपयाश्चितनाचितनेषु ॥ ५ ॥

And bade him hail amidst the labouring air,
 A friendly envoy to his distant fair,
 Who, charged with grateful tidings, might impart
 New life and pleasure to her drooping heart. 28

Cheered with the thought, he culled each budding flower,
 And wildly wooed the fertilizing power,
 (For who, a prey to agonizing grief,
 Explores not idlest sources for relief, 32
 And, as to creatures sensible of pain,
 To lifeless nature loves not to complain?)
 Due homage offered, and oblations made,
 The Yaksha thus the Cloud majestic prayed — 36

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Verses 35. And oblations made.] The oblation of the blossoms of the *Kutaja*, a small tree, (*Wrightea antidysenterica*) is called *Argha* (अर्घे) in the original, a religious rite, which seems to be analogous to the libation of the earlier periods of the German ritual. अर्घे in the *Amara Kosha*, is described as a species of worship, and is perhaps more properly the act of offering.

जातं वंशे भुवनविहिते पुष्करावसैकाना
जानामि त्वां प्रकृतिपुरुषं कामरूपं मघोनः ॥

Hail, friend of Indra, counsellor divine,
Illustrious offspring of a glorious line !

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offering a libation to a venerable person or to a deity although it also implies the oblation itself, otherwise denominated अर्घ्यं. This oblation, of which water forms the basis, is presented in a cup, a shell or any metallic oblong and boat-shaped vessel. The vessel in the spoken dialects is called by a similar name (अर्घ) Argha. Indeed Mr Wilford states, *Asiatic Researches*, iii. 364 and viii. 274 that Argha in Sanskrit, means a boat whence he deduces the ship Argo &c. and whence with Mr Bryants assistance, we may deduce the Ark of Scripture. The Sanskrit word however has not been found in any of the vocabularies of the language with the import Mr Wilford has assigned to it.

The oblation called Argha or Arghya generally considered, comprises eight articles thus enumerated

अथ द्वाविंशत्यर्घ्याय दधि सवित्रं तदुल्लाः ।

यथा त्रिद्वारिकं चैव अशान्नायै प्रच्छेदितम् ॥

"The eight-fold Arghya is formed of water, milk, the points of Kusa-grass, curds, clarified butter, rice, barley and white mustard." In the *Acharya Darśana* of Śrīdatta in a passage quoted from the *Dévī Purāna*, they are stated somewhat differently thus,

दधिसत्तापदेः पुष्पैर्दधिदूर्वाकुसुमैश्चिह्नैः ।

अथान्यं सहेयवानामर्घ्यं यं परिकीर्तितम् ॥

"The general Argha, proper for any of the gods, consists of saffron, the Dál, unbroken grain, flowers, curds, Durba-grass, Kusa-grass, and Sesamum." Water is not mentioned here being considered as the vehicle of the whole. The same author adds, that should any of these not be procurable, they may be supplied by the imagination

अथान्ये दधिदूर्वाकुसुमैर्वा वा यदस्ययेत् ॥

Besides the Argha common to all the gods, there are peculiar ones for separate deities thus we find a few new blown buds are sufficient for a cloud and a tree Sarvasva Purāna the Argha for the Sun is thus enumerated,

अन्तर्दधसन्निभं दत्तायै सुगुणं ते ॥

"Having, presented an Arghya to the Sun, of water mixed with sandal, and flowers" and an oblation to the same planet, as given by Mr Colebrooke *Asiatic Researches*, ch. v. 357 is said to consist

तेनार्पितं त्वयि विषिवशाद्दूस्वन्धुगंतोऽहं

Wearer of shapes at will; thy worth I know,
And bold entrust thee with my fated woe:

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consist of Tila, flowers, barley water and red sandal. Water alone is also sufficient to constitute the Arghya. In the articles which form the Arghya of the Hindus, as well as in the mode of presentation, that of pouring it out, or libating, we trace its analogy with the ancient Libation. Of course, wine could never enter into Hindu offerings of this kind, but we find that the Greeks had their *epothia opa* or "sacred mixtures," from which wine was excluded. These were of four kinds: *epi thapsoroda*, "Libations of water;" *epi melioroda* "of honey;" *epi galaktoroda* "of milk," and *epi elaioroda* "of oil," which Liquors were sometimes mixed with one another. According to Porphyry most of the Libations in the primitive times were *epothia*. See Pottier's *Antiquities of Greece*. We have here, then, three of the four fluid substances of an Arghya, as first enumerated above, if we may compare the clarified butter with the oil. Honey would, of course, be omitted on the same account as wine, being a prohibited article in Hindu law. With respect to the solid parts of the offering a reference to the same authority will show that they consisted of green herbs, grains, fruits, flowers, and frankincense, analogous to the grasses, rice, barley, flowers, sandal, &c. of the Sanskrit formula.

Verse 3^d [Hail friend of Indra.] Indra is the sovereign *Dev* of Swarga, or the Hindu Olympus. The cloud is here considered as his friend or counsellor, in allusion to his functions as regent of the atmosphere, where he appears in the character of the Jupiter Tonant, or *Deityapater* Zeus. The appellation *वन्द्य*, used in the original, is considered, by Etymologists, as irregularly derived from the passive form of वृद् "to adore," "to worship."

Verse 3^d [Illustrious offspring of a glorious Inc.] According to the original, "Descended from the celebrated Inc of the *Paishlavantakas*," translated, in a prose version of this passage, "Dilectus Clouds" see Colebrooke on *Sanskrit and Prâkrit Prosody*, Asiatic Researches, Vol. X. Clouds, agreeably to the *Brahmanda Purânâ*, are divided into three classes, according to their origin from fire, the breath of Brahma, or the wings of the mountains, which were cut off by Indra (वृद्). These latter are also called *पुष्करवर्षिण*, being especially the receptacles of water. Thus, in the *Purâna Sâra-sâra*,

पुष्करवर्षिण इव वैश्वानरवत्सवत्सवः
पुष्करवर्षिण इव वैश्वानरवत्सवः

"The clouds called *Paishlav* are those heavy clouds which are mutable of water, and

याञ्चा मोघा वस्त्रधिगुणे नाधने लब्धक्लाना ॥ ६ ॥

सन्तप्तानां त्वमसि शरणं तत् पयोद म्रियाया-
स्सन्देशं मे हर धनपतिश्लोधविश्लेषितस्य ॥

For, better far, solicitation fail
With high desert, than with the base prevail.
Thou art the wretch's aid, affliction's friend ;
To me, unfortunate, thy succour lend :
My lonely state compassionate behold,
Who mourn the vengeance of the god of gold ;

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"on that account, they are called in this world, Pushkarāvartakaa." So also it is said, upon the authority of the *Vīra Linga*, and *Matsya Purāna*, "The third class of clouds is that of the *Pakshaja*, or those which were originally the wings of the mountains that were cut off by *Indra*. These are also termed *Pushkarāvartakaa*, from their including water in their vortexes. They are the largest and most formidable of all, and those which, at the end of the *Yugas* and *Kalpas*, pour down the waters of the *Deluge*." *Vishnu Purāna*, p. 231, note

[*verse 29 Weaves of shapes at will,*] Or *Kāmarūpa*; from *वाम* 'desire,' and *रूप* 'form,' 'shape': thus *Socrates*, in the "*Clouds*:"

Im pūvras vavō Iri ē p. Soveral

So. Why, then,

Clouds can assume what shapes they will, believe me!

CURIELLAND'S Translation

[*verse 40. For bet or far solicitation fail &c.*] This is a sentiment of rather an original strain, and indicates considerable elevation of mind. Something of the same kind occurs in *Moliere's* play of the "*Bourgeois*," where *Pisander* says,

I'd rather fall under so just a judge,

Than be acquitted by a judge corrupt

And partial to his censures.

[*verse 45. The god of gold*] *Kaera*. See above.

गन्तव्या ते वसतिरल्पा नाम यक्षेश्वराणां
वालोद्यानस्मितहरशिरश्चन्द्रिकाधीतहर्म्या ॥ ७ ॥

त्वानाह्वं पदनपदवीमुद्गृहीतालकान्ताः
प्रेक्ष्यन्नो पश्चिक्वनिताः प्रत्ययादाश्वसन्नयः ॥
कस्तन्नद्ये विरहविधुरां त्वस्युपेक्षेत जायां
न स्यादस्योऽप्यहमिव जनी यः परधीनवृत्तिः ॥ ८ ॥

Condemned amidst these dreary rocks to pine,
And all I wish, and all I love, resign.

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Where dwell the Yakshas in their sparkling fields,
And Śiva's crescent groves surrounding gilds,
Direct thy licensed journey, and relate
To her who mourns in Alaká, my fate.
There'shalt thou find the partner of my woes,
True to her faith, and stranger to repose ;

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Verse 50 [Where Śiva's crescent realms surrounding gilds.] The crest of Śiva is the new moon which is sometimes described as forming a third eye in his forehead. The Himalaya mountains, amongst which we shall hereafter find Kailasa to be situated, are Śiva's favourite haunts. He also resides occasionally on that mountain, and is represented as the particular friend and frequent guest of Kuvera.

Verse 52 I have here taken a liberty with the order of the original, and brought the description of the Yaksha's wife a little in advance, in order to preserve the description which follows, of the Cloud's progress more connected. The Hindu poets are not very solicitous in general about arrangement, but it is possible that in this case I may not have improved upon that of Kālidāsa. The 10th stanza of the Sanskrit corresponds with these lines.

Verse 53 Alaka is the capital of Kuvera, and the residence of his dependent deities.

नन्दं नन्दं नुदति पवनथानुकूली यथा त्वां
 वामध्वार्यं नदति मधुरं चातकास्ते सगर्भः ॥
 गर्भाधानक्षमपरिचर्यं नूनमावद्धमाला-
 स्लेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः ॥ ९ ॥

तां चावश्यं दिवसगणनात्त्परामेकपत्नी-
 मप्यापचामविहतगतिर्द्रेक्षसि भ्रातृजायाम् ॥
 द्यागावन्धः कुमुमसदृशं प्रायमो ह्यङ्गनानां
 सद्यःपाति मणयि हृदयं विप्रयोगे रूणदि ॥ १० ॥

Her task to weep our destiny severe,
 And count the moments of the lingering year 7 २६
 A painful life she leads, but still she lives,
 While hope its aid invigorating gives,
 For female hearts, though fragile as the flower,
 Are firm, when closed by hope's investing power ६६

Still, as thou mountest on thine airy flight, ५
 Shall widowed wives behold thee with delight
 With eager gaze, their long locks drawn apart,
 Whilst hope re-animates each drooping heart ६५
 Nor less shall husbands, as thy course they trace,
 Expect at hand a faithful wife's embrace,
 Unless, like me, in servitude they bend,
 And on another's lordly will depend ६९

कर्तुं यद्य प्रभवति महीमुच्छ्रिलीन्धातपना
तच्छुत्वा ते श्यवणसुभग गर्जित मानसोक्ताः ॥

The gentle breeze shall sin thy stately wav,
In sportive wreathes the Cranes around thee play,
Pleased on thy left the Chataka, along
Pursue thy path, and cheer it with his song,

9

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Verse 71. *Yaksha* (यक्ष) is said, in Mr Colebrooke's *Amara Kosha*, to mean a small crane. The word is always feminine and perhaps therefore means the female bird only. I do not, some of the Commentators on this poem call it the female of the *Yaka* (यक) *Arca* *Torra* and *Putea*. The rainy season is that of their gestation which explains their attachment to the Cloud, and the allusion to its impregnating faculty mentioned in the text of the original, *महीमुच्छ्रिलीन्धातपना*.—The periodical journeys and orderly flight of this kind of bird have long furnished classical poetry with embellishments they are frequently alluded to by Homer, as a - the wild geese, of which mention is also made below —thus, in the *Iliad*, Book ii. 439

Τῶν δ' ἄστ' ἄριθμῳ κτεταγῶσιν ἔτινα πάλλα,
Χρῆται δὲ ἡρατοῖσιν ἢ κικύου δολιχοδαίμων
Ἄσιον αὖ λειμῶν, Κανόστριον ἀμφὶ ἑσθρα. 547

Not less their number than the embodied cranes,

Or milk white swans in Asia's watery plains,

That o'er the windings of Cyster's springs

Stretch their long necks and clap their rustling wings. Forz.

The translator has omitted the geese. Milton also describes the flight of these birds

So steers the prudent Crane

Her annual voyage, borne on winds. PARADISE LOST vii. 436.

And again, line 442

Others on silver lakes and rivers bathed

Their downy breast.—

—I let off they quit

The dank, and, rising on stiff pinions, tower

The mid aerial sky

Verse 71. The *Chataka* is a bird supposed to drink no water but rain-water of course he always

आकैलासाद्विसकिशलयच्छेदमायेमवन्त-
स्सम्पत्सन्ते नभसि भवतो राजर्हसास्सहायाः ॥ ११ ॥

And when thy thunders soothe the parching earth,
And showers, expected, raise her mushroom birth,
The Swans for mount Kailasa shall prepare,
And track thy course attendant through the air

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always makes a prominent figure in the description of wet or cloudy weather. Thus in the rainy season of our author's (पशुवहार) Ritu Saṅgha, 'or Assemblage of Seasons

दुष्पशुनैश्चातवर्षादिषु शुभैः
प्रवापितासोपभवच्छुभिनः ।
प्रवापिन्ति मन्दं मधुवापिपारणे
बहाइकां प्राचमतीहस्रगा ॥

The thirsty Chātaka impatient eyes
The promised waters of the labouring skies,
Where heavy Clouds with low but pleasing song
In slow procession murmuring move along

The Chātaka is the *Ceculus Melanoleucus*. The term चाम is rendered by the Commentators in general left, on the left side but Rāmanāth Tarkalankāra interprets it as beautiful and maintains that the cry of birds to be auspicious, should be upon the right side not upon the left. Bharata Mallikā, however cites astrological writers to prove that the Chātaka is one of the exceptions to this rule

वह्निवायव्यादौ चामा ये च शुभदिशा उगाः ।
मृगा वा वायवा इवा श्रेयसम्पन्नप्रदाः ॥

"Peacocks, Chātakas, Chāshas (blue jays), and other male birds, occasionally also antelopes, going cheerfully along the left, give good fortune to the host." The Greek not only agreed with those of Rāmanāth, and considered the flight of birds upon the right side to be auspicious the Romans made it the left but this difference arose from the situation of the observer as in both cases the auspicious quarter was the east the *elenowolos* facing the north and *Aruspex* the south. In general, according to the Hindus, those omens which occur upon the left side are unpropitious.

Verse 11. "The Rajahsanas, desirous of going to the lake Mānasa shall accompany thee as far as Kailāsa, having laid in their provisions from the new shoots of the filaments of the stalk of the lotus." This is the slower reading of the text. Kailāsa is properly speaking a mytho-

आपृच्छत् प्रियसत्सुं तुङ्गमालिङ्गं शैल
 बन्धैः पुंतां स्युपतिपदरङ्गितां नेत्रलासु ॥
 काले काले भवति भवतो वस्य संयोगमेव
 चेह्यक्तिश्चिरविरहं मुञ्चतो वाष्पमुष्णम् ॥ १२

मार्गं तावच्छृणु कथयतस्तत्प्रयाणानुत्सवं
 सन्देशं मे तदनु जलदं घोषसि श्रोत्रपेयम् ॥
 सिन्नः सिन्नः शिखरिषु पदं च्यस्य गन्तासि मन
 क्षीणः क्षीणः परिलघुपयः स्रोतसां चोपनुज्य ॥ १३ ।

Short be thy farewell to this hill addressed,
 This hill with Rama's holy feet imprest,
 Thine ancient friend, whose scorching sorrows mourn
 Thy frequent absence and delayed return
 Yet ere thine ear can drink what love inspires,
 The lengthened way my guiding aid requires.
 Oft on whose path full many a lofty hill
 Shall ease thy toils, and many a cooling rill.

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a mythological mountain, but the name is also applied to the lofty range that runs parallel with the Himalaya, on the north of that chain. The lake Manasa lies between the two ranges and it is quite true, that it is the especial resort of the wild grey geese at the beginning of the rainy season, "Those birds finding in the rocks bordering on the lake an agreeable and safe asylum, when the swell of the rivers in the rains and the inundation of the plains conceal their usual food." Moorecroft's *Journey to Manasarovara* Asiatic Researches, III. 466. The Rajahansa is described as a kind of goose with white body and red legs and bill, whence Mr Ellis affirms that it is properly applicable to the *Phenacoperos* or *flam. ngr.* Asiatic Researches xiv 29 note.

Verse 13 [With Rama's holy feet imprest.] In the original text we have, "marked with the steps of Raghupati, venerated of men." This appellation is given to Rāma, as the most distinguished,

अद्रेः शृङ्गं वहति पवनः किंस्विदित्युन्मुखीभि-
 र्दृष्टोच्छ्रायश्चकितचकितं मुग्धसिद्धाङ्गनाभिः ॥
 स्थानादस्मात् सरस्निचुलादुत्पतोद्द्भुखः खं

Rise from these streams, and seek the upper sky,
 Then to the north with daring pinions fly
 The beautiful Sylphs shall mark thee with amaze,
 As backward bent thou strik'st their upward gaze, 68
 In doubt if by the gale abruptly torn,
 Some mountain peak along the air is borne
 The ponderous Elephants, who prop the skies,
 Shall view thy form expansive with surprise, 92

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guided, the lord or master as it were of the Line of Rāghu, an ancestor of that warrior, and himself a celebrated hero and sovereign. Rāma is hence also termed Rāghava (रघुपुत्र), a regular derivative from Rāghu, implying family descent. The exploits of the two heroes form the chief subject of another poem by our author entitled Rāghuvansa (रघुवंश), or The race of Rāghu.

Verse 55 We now begin the geographical part of the poem, which, as far as it can be made out through the difference of ancient and modern appellations, seems to be very accurately conceived. The two extreme points of the Cloud's progress are, the vicinity of Nāgpoor as mentioned in the note on Verse 1 and the mountain Kailāsa, or rather the Himmālaya range. During this course, the poet notices some of the most celebrated places with the greater number of which we are still acquainted. In the first instance we have here his direction due north from the mountain of Rāmāgiri, and we shall notice the other points as they occur.

Verse 57 Literally the wives of the Siddhas. The Siddhas are originally human beings, but who, by devout abstraction have attained superhuman powers, and a station apparently intermediate between men and gods. They tenant the upper regions of the air.

Verse 91 Each of the four quarters, and the four intermediate points of the compass has according to the Hindus, a regent or presiding deity. Each of these deities also has his male and female elephant. The names of them all are enumerated in the following verse of the Amara Kōśa:

दिङ्गागानां पथि परिह्रान् स्थूलहस्तावलेमान् ॥ १४ ॥

रत्नच्छायाप्यतिकर इव मेक्ष्यमेतत्पुरस्ता-

दलोक्तामात् प्रभवति धनुःखण्डनाखण्डलस्य ॥

येन श्यामं चमुरणितरां ज्ञान्तिमालप्स्यते ते

दर्हणेव स्फुरितरुचिना गोपवेपथस्य विष्णोः ॥ १५ ॥

Now first their arrogance exchanged for shame,
Lost in thy bulk their long unrivalled fame.

Eastward, where various gems, with blending ray,

In Indra's bow o'er yonder hallock play,

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And on thy shadowy form such radiance shed,

As Peacock's plumes around a Krishna spread,

Direct thy course: to Mâlas smiling ground,

Where fragrant tillage breathes the fields around,

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रेवदः पुराणेषु वाक्यैः कुमुदी-धनः ।

पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गन्तः ॥

Airāvata, Puñderika, Vanama, Kumuda, Anjana, Pushpadanta, Sarvabhama, and Sapratapa (are) the elephants of the sky

Vers 95 A reference to the map will show that it was necessary for the Cloud to begin the tour by travelling towards the east, in order to get round the lofty hills which in a manner form the eastern boundary of the Vindhya chain. It would otherwise have been requisite to have taken it across the most inaccessible part of those mountains, where the poet could not have accompanied it, and which would also have offended some peculiar notions entertained by the Hindus of the Vindhya hills, as we shall again have occasion to remark.

Vers 96. Indra's bow is the rainbow

Vers 97. The body of Krishna is represented of a dark blue colour; and the plumes of the peacock are frequently arranged upon the images of this deity. Allusion is especially made to Krishna in his juvenile character, as a cow herd in the groves of Vrindavana.

Vers 99. It is not easy, after the lapse of ages, to ascertain precisely the site of several places

नव्यायतं कृषिफलमिति भूविष्कारानभिज्ञैः
 प्रीतिक्षिप्तैर्जनपदवधूलोचनैः पीयमानः ॥
 सद्यस्सीरोक्तपणसुरभिद्येचमारुह्य मालं
 किञ्चित् पश्चाद्भुज लघुगतिः किञ्चिदेवोत्तरेण ॥ १६ ॥

Thy fertile gifts, which looks of love reward,
 Where bright-eyed peasants tread the verdant sward
 Thence sailing north, and veering to the west,
 On Āmrakūta's lofty ridges rest,

10:

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places enumerated in the poem before us. The easterly progress of the Cloud, and the subsequent direction by which he is to reach the mountain Āmrakūta, prove that the place here mentioned must be somewhere in the immediate vicinity of Rattnapoor the chief town of the northern half of the province of Chettersgerh, and described in Captain Blunt's tour, Asiatic Researches, vol. vii., and also in that of Mr Colebrooke, published in the Asiatic Annual Register for 1806; The only modern traces that can be found of it are in a place called Malda, a little to the north of Rattnapoor. In Ptolemy's map there is a town called Malaia, and situated, with respect to the Yandhya mountains, similarly with the Mala of our poet. I should have supposed that the Mala mentioned from the geography of the Purānas by Mr Wilford (Asiatic Researches, viii. 336) was the same with the place alluded to in the text of Kālidāsa; if, however, that gentleman is correct in applying the name to the Malbhoom of Malnapoor it will be much farther to the east than will do for our present purpose and must be an entirely different place. There is little reason to think that either of these Malas are the country of the Malli, who are mentioned by Piny, and who are more probably the same with the Mallā of Arrian, and the inhabitants, as is stated by Major Rennell, of the province of Malta.

Verse 164 The course pointed out to the Cloud, and an allusion which follows to the vicinity of the Narmadā river furnish us with reasons for supposing that the mountain here mentioned is that more commonly designated by the name of Omerkuntak. The change of sound is not more violent than it is in a number of evident corruptions from the Sanskrit language, now current in the dialects of India. The term Āmrakūta means the Mango Peak, and refers to the abundance of mango-trees in the incumbent and surrounding forests. Should this

this

नामासाप्रशमितवनीपल्लवं साधु मूर्धा
 बह्यत्यध्वश्चमपरितप्तं सानुमानाबकूटः ॥
 न ह्युद्रोऽपि प्रथमसुकृतापेक्षया संश्रयाम
 प्राप्ते मित्रे भयति विमुखः किम्पुनर्यस्तपोच्चैः ॥ ११ ॥

Oh! have thy showers the mountain's flames allayed,
 Then fear not wearied to demand its aid.
 Not e'en the basest, when a falling friend
 Solicits help it once was his to lend,
 The aid that gratitude exacts denies -
 Much less shall noble minds the claim despise.

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If this conjecture be correct, it will invalidate the derivation assigned with some ingenuity to the word Omerkuntak, in a prefatory note to a pleasing little oriental poem published in England, called the Metamorphosis of Sona. The author of that note imagines the proper name to be Omer Khindaka, and he is happy in the affinity of the sound, though not in his definition of the sense as "the district of Omer" is exceedingly unmeaning and erroneous. Amara Khandaka might mean the "immortal portion," but I do not know of any reason for assigning such an epithet to the mountain in question.

Vers 107 The Hindus have been the object of much idle panegyric, and equally idle detraction. Some writers have invested them with every amiable attribute, and they have been deprived by others of the common virtues of humanity. Amongst the excellencies deared to them gratitude has been always particularized, and there are many of the European residents in India who scarcely imagine that the natives of the country ever heard of such a sentiment. To them and to all detractors on this head, the above verse is a satisfactory reply, and that no doubt of its tenor may remain, I add the literal translation of the original passage. "Even a low man, when his friend comes to him for assistance, will not turn away his face, in consideration of former kindness;—how, therefore, should the exalted act thus?"

छन्नोपान्तः परिणतफलद्योतिभिः काननामै-
स्त्व्याहृदे शिखरमचलः क्षिग्धवेलीसवर्णं ॥
नूनं मास्यत्वमरमिधुनप्रेक्षणीयामवस्यां
मध्ये श्यामः स्तन इव भुवश्शेषविस्तारपारदुः ॥ १६ ॥

अध्वक्लान्तं प्रतिमुखगतं सानुमांश्चिबकूट-
स्तुङ्गेन त्वां जलद शिरसा वक्ष्यति द्याघमान. ॥
आसारेण त्वमपि शमयेस्तस्य नैदाघमग्नि
सद्भावाद्रेः फलति नचिरेणोपकारो महत्सु ॥ १७ ॥

When o'er the wooded mountains towering head
Thy hovering shades like flowing tresses spread, 112
Its form shall shine with charms unknown before,
That heavenly hosts may gaze at, and adore,
This earth's round breast, bright swelling from the ground,
And with thy orb as with a nipple crowned 116
Next bending downwards from thy lofty flight,
On Chitrakuta's humbler peak alight,
O'er the tall hill thy weariness forego,
And quenching rain-drops on its flames bestow, 120
For speedy fruits are certain to await
Assistance yielded to the good and great

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Verse 117 The mountain here mentioned must be in the vicinity of Omerkustuk and part of the same range; the name is given, "the variegated or wooded peak" and is applied to a number of hills the most famous hill of this name as was mentioned in the first note as stated in B. edelkund.

स्थिता तस्मिन् वनचरवधूभुक्तकुञ्जे मुहूर्तं
तोयोत्सर्गाद्भुततप्तान्निस्तत्परं वर्त्म तीर्थे ॥

Thence journeying onwards, Vindhya's ridgy chain,
And Reva's rill, that bathes its foot, attain,
Whose slender streams upon the brown hills side,
Like painted streaks upon the dusky hide

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Verse 123. The Vindhya range of mountains holds a very distinguished station both in the mythology and geography of Hindustan: these points are both discussed at some length in the text from Mysapore to Nagpore, already cited, and, as in those passages which I have been able to investigate I find a perfectly accurate statement, I shall here transcribe the words of its author

"Bind^h, in Sanskrit named Vindhya, constitutes the limit between Hindustan and the Deccan. The most ancient Hindu authors assign it as the southern boundary of the region which they denominate *Āryabhūma* or *Āryavarta*. Modern authors, in like manner make this the line which discriminates the northern from the southern nations of India. It reaches almost from the eastern to the western sea and the highest part of the range deviates little from the line of the tropic. The mountainous tract, however which retains the appellation *sp. vads* much more widely it meets the Ganges in several places towards the north, and the Godāverī is held to be its southern limit."

"Sanskrit etymologists deduce its name from a circumstance to which I have just now alluded it is called Bind^h, says the author of a Commentary on the Amerecoch, because people think (प्रारब्ध) the progress of the sun is obstructed (विष्य) by it. Sustainably to this notion, the most elevated ridge of this tropical range of mountains is found to run from a point that lies between Chikota Nagpore and Palamu, to another that is situated in the vicinity of Ongem. But the course of the Nermada river better indicates the direction of the principal range of the Vindh hills. From Amracōḍā, where this river has its source, on the same spot with the Bone and the Haira, to the gulf of Cambaya, where it disembogues itself into the sea, the channel of the Nermada is confined by a range of hills, or by a tract of elevated ground, in which numerous rivers take their rise and by their subsequent course towards the Sonc and Jamuna on one side, and towards the Tapti and Oodaver on the other sufficiently indicate the superior elevation of that tract through which the Nermada has forced its way

) The vast extent of this mountainous tract, contrasted with the small elevation of these hills
viewed

रेवां द्रक्ष्यस्युपलविषमे विन्ध्यमादे विशीषो
भक्तिच्छेदैरिव विरचिता भूतिमङ्गे गजस्य ॥ २० ॥

तस्यास्तिक्तेर्वनगजमदैर्वासितं वानावृष्टि-

Of the tall Elephant—in bright display,
Through stones and rocks wind slow their arduous way 128,
Here the soft dews thy path has lost resume
And sip the gelid currents rich perfume,

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viewed from the plains of Hindustan has furnished grounds for a legend to which the mythological writings of the Hindus often allude—Vindhya having once prostrated himself before his spiritual guide, Agastya, still remains in that posture, by command of the holy personage. This humiliation is the punishment of his presumption, in emulating the lofty height of Himālaya and Meru. According to this legend Vindhya has one foot at Chunar and hence the real name of that fortress is said to be Charanādri (चरणद्वि) his other foot is, I think placed by the same legend in the vicinity of Gaya—the vulgar very inconsistently suppose the head of the prostrate mountain near the temple of Vindhya Vasini, four miles from Mirzapore.

Verse 121. The Revā is a name of the Narmadā river which, as we have seen in the preceding note rises from the mountain Amrāvātī or Omerkuntak. It may be here observed, that the rivers are always personified by the Hindus, and are in general, female personifications. Thus we have Ganga, the daughter of Jambu; Yamunā, the daughter of the Sun; and Revā, or Narmadā, the daughter of Himāla, as is said in the hymn translated from the Vāya Purāna, and given by Captain Blunt, Asiatic Researches vii. 103. The names of the Narmadā river are thus stated in the Amara Kośha.

रेवा ऽ मन्वेन सोमोपरा मेघउपवस

“Revā, Narmadā, Śāmodbhavā, and Mekala-Kanyakā;” which are explained by the best Commentators thus, “who flows, who delights, who is descended from the line of the moon, and who is the daughter of Mekala.” The last term is applied either to the Vindhya mountain, or is considered to be the name of a Rishi or saint, and progenitor of the river-goddess. Tradition has assigned to this river a very Ovidian kind of tale, which is related in Captain Blunt's tour and which has been repeated in verse with much elegance and spirit by the author of the Metamorphosis of Kosa.

जेषु मतिहतस्य तोयमादाय गच्छेः ॥
 अन्तस्सार मन तुल्यितुं नानिलश्चस्यति त्वा
 रिक्तसर्वो भवति हि लघुः पूर्यतागौरवाम ॥ २१ ॥

Where the wild Elephant delights to shed
 The juice exuding fragrant from his head
 Then swift proceed, nor shall the blast have force
 To check with empty gusts thy ponderous course

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ANNOTATIONS

Verse 131 [The juice exuding fragrant from his head.] It is rather extraordinary that this juice which exudes from the temples of the elephant, especially in the season of rut, should have been unnoticed by modern writers on natural history until the time of Cuvier (*Regne animal*) although mention of it is made by Strabo, from Megasthenes. The author of the *Wild Sports of the East* states, that "on each side of the elephant's temples there is an aperture about the size of a pin's head, whence an odor exudes;" but he does not appear to have been aware of its nature. Indeed his descriptions, though entertaining are frequently defective owing to his extreme ignorance of the language the literature of which he so liberally devotes to the flames. In the *Amara Kosha*, this fluid is termed ऋद् and दातन् and the elephant, while it flows, is distinguished by the terms ऋमिष, गरुडिह मम from the animal out of rut, or after the juice has ceased to exude and which is then called षडान् or रिन्दे. All these names are expressive of the circumstances. The exudation and fragrance of this fluid is frequently alluded to in Sanskrit poetry. Its scent is commonly compared to the odour of the sweet lotus flowers, and is then supposed to deceive and attract the bees. These circumstances occur in this passage from a work already referred to the *Ritu Samhara* —

वनद्विपाना भवतोदरुने-
 र्देदन्विहानां सनता सुसुप्तुः ।
 कपोलदेवा विमलोत्पलमया-
 समुद्रमूलेदेवार्णि विता ॥

Roars the wild Elephant inflamed with love
 And the deep sound reverberates from above
 His ample front, like some rich lotus, shews
 Where sport the bees and fragrant moisture flows.

नीपं दृष्ट्वा हरितकपिशं केशरिर्धरुद्वे-
 राविभूतप्रथममुकुला कन्दलीयानुकच्छम् ॥
 दग्धाराण्येष्वधिकसुरभिं गन्धमाग्राय चोर्था-
 श्शारङ्गास्ते जललवमुचसूचमिष्यन्ति मार्गम् ॥ २२ ॥

अम्भोविन्दुयहणभ्रसांश्चातकान् वीक्षमाणाः
 श्रेणीभूताः परिगणनया निर्द्दिशन्तो यलाकाः ॥
 त्वामासाद्य स्तनितसमये मानयिष्यन्ति सिद्धा-
 स्सोऽरुम्पानि प्रियसहचरीसम्भमालिङ्गितानि ॥ २३ ॥

उत्पश्यामि द्रुतमपि सखे मत्प्रियार्थं यियासोः

Reviving nature bounteous shall dispense,
 To cheer thy journey, every charm of sense, 136
 Blossoms, with blended green and russet hue,
 And opening buds, shall smile upon thy view,
 Earth's blazing woods in incense shall arise,
 And warbling birds with music fill the skies 140

Respectful Demigods shall curious count
 The chattering Storks, in lengthening order mount,
 Shall mark the Châtakas, who, in thy train,
 Expect impatiently the dropping rain 144
 And, when thy muttering thunders speak thee near,
 Shall clasp their brides, half ecstasy, half fear.

Ah! much I dread the long protracted way,
 Where charms so numerous spring to tempt delay 148

कालक्षेपं ककुमसुरभी पर्वते पर्वते ते ॥
 शुक्रामङ्गिस्तजलनयनिः स्वागतीवृत्प केकाः
 मत्पुद्यातः कथमपि भवान् गन्तुमाशु व्यवस्येत् ॥ २४ ॥

Will not the frequent hail retard thy flight,
 Nor flowery plain persuade prolonged delight?
 Or can the Peacock's animated hail,
 The bird with lucid eyes, to lure thee fail?

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ANNOTATIONS.

Verse 151. Or can the Peacock's animated hail? The wild peacock is exceedingly abundant in many parts of Hindustan, and is especially found in marshy places. The habits of this bird are in a great measure aquatic and the setting in of the rains is the season in which they pair. The peacock is therefore always introduced in the description of cloudy or rainy weather together with the Cranes and Chatakas, whom we have already had occasion to notice. Thus, in a little poem descriptive of the rainy season &c., entitled *Ghatakarpara* (घाटकर), the author says, addressing his mistress—

नरादुतया शिखिरो वर्दि मेवागने कुन्दमनरविः ।
 O thou, whose teeth enamelled are
 With smiling Kund's a pearly ray
 Hear how the Peacock's amorous cry
 Salutes the dark and cloudy day!

And again, in one of the *Satikas* or *Centos* of Bharata Hari, where he is describing the same season—

शिशिरकण्ठकेनैव स्य च्छवा वनाया
 कुन्दमनरविर्न स्य सुहृन्मनस्यविः ।
 When smiling forests, whence the tuneful cries
 Of clustering pea-fowls thrill and frequent rise,
 Teach tender feelings to each human breast,
 And charm alike the happy or distressed.

पारुडुच्छायोपवनवृतमः केतकैस्सूचिभिचै-
नीडारम्भे गृहबलिभुजानाकुलयाम्बित्याः ॥
स्व्यासजे फलपरिणतिरयामजधूवनान्ता-

Lo! where awhile the Swans reluctant cower,
Daśārṇa's fields await the coming shower
Then shall their groves diffuse profounder gloom,
And brighter buds the deepening shade illumine,
Then shall the ancient tree, whose branches wear
The marks of village reverence and care,

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ANNOTATIONS.

Verse 154 Daśārṇa's fields await the coming shower.] No traces of this name are to be found in modern maps—it is enumerated in Major Wilford's Lists from the *Parādīpa*, Asiatic Researches, vol. viii. amongst the countries situated behind the Vindhya mountains and corresponds, according to him, with the *Dosarene* of Ptolemy and the *Periplus*. Ptolemy's map has also a *Dosara* and *Dosaronis Fluvium*, and in the Pāṇinik list of rivers, there is also a *Dosara* river which is said to rise from the mountain *Chitrakūṭa*. It may possibly correspond, at least in part, with the modern district of *Chitteesgarh* as the etymology of how *words* refers to similar circumstances. *Chitteesgarh* is so named from its being supposed to comprise Thirty-six forts and according to Bharata, the Commentator on our text, *Dasarna* is derived from *Das* (दश) Ten and *Rṇa* (रण), a strong hold or *Durga*, the *Droog* of the *Prasāsa*, and *desore* means the district of the Ten castles.

Verse 157 Then shall the ancient tree &c.] A number of trees receive particular veneration from the Hindus—as the Indian fig the Holy fig tree the Myrobalan tree, &c. In most villages there is at least one of these which is considered particularly sacred, and is carefully kept and watered by the villagers, is hung occasionally with garlands, and receives the *Prānam* or veneration inclination of the head, or even offerings and libations. The birds mentioned in the text by the *एत* *एत* *एत* *एत* are the *Vakas* or *Crows*. The term signifies "who calls the fool of his female," *एत* commonly a house meaning in this compound, a wife. At the season of pairing it is said that the female of this bird assists in feeding the male; and the same circumstance is stated with respect to the crow and the sparrow whence the same epithet is applied to them also.

सुम्यत्सन्ने कतिप्रसदिनस्वायिहंसा दशाणोः ॥ २५ ॥

तेषां दिष्टु प्रपितविदिशालवखां राजधानीं
गत्वा सद्यः फलमतिमहत् वामुकवस्य लम्बा ॥

तीरोपान्तस्तनितसुभगं पास्यसि स्वादुमुक्तं
सभूभङ्गं मुखमिव मयो वेचयत्याश्रलोम्भि ॥ २६ ॥

नोचैषस्यं गिरिमधिवसेत्तत्र विद्यामहेतो-
स्तत्तम्पकात् पुलकितमिव प्रौढपुष्पैः कदम्बैः ॥

Shake through each leaf, as birds profanely wrest
The reverend boughs to form the rising nest. 162

Where royal Vidisa confers renown
Thy warmest wish shall fruit delightful crown :
There, Vetravati's stream ambrosial laves
A gentle bank, with mildly murmuring waves ; 164
And there, her rippling brow and polished face
Invite thy smiles, and sue for thy embrace.

Next, o'er the lesser hills thy flight suspend,
And growth erect to drooping flowerets lend ; 165

ANNOTATIONS

Verse 161. Where royal Vidisa confers renown.] Vidisa is described as the capital of the district of Dalisra. It appears to be the modern Bilisra, in the province of Malwa. It is still a place of some note, and is well known in India for the superior quality of the tobacco raised in its vicinity.

Verse 163. The Vetravati is the modern Betwah. It rises on the north side of the Vindhya range and, pursuing a north-easterly course of 340 miles, traverses the province of Malwa and the south-west corner of Allahabad, and falls into the Jumna below Kalpee. In the early part of its course, it passes through Bilisra or Vidisa.

य पण्यस्त्रीरतिपरिमलोद्धारिभिर्नगराणा-
मुद्दामानि प्रययति शिलावेश्मभिर्शौवनानि ॥ १७ ॥
विश्रान्तस्सन् व्रज नगतदीतीरजातानि सिञ्च-

While sweeter fragrance breathes from each recess
Than rich perfumes the hureling wanton's dress.
On Naga Nadi's banks thy waters shed,
And raise the feeble jasmīn's languid head,

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ANNOTATIONS.

Verse 167. *Nest* or *the lesser hills thy flight suspend.*] The term in the text, *नीचैरुप* *frith*, is explained by the Commentators, to signify rather the hill named Nīchāu, a mountainous range of little note or of little elevation. It is of no great moment but perhaps the *is it* which mean of we select, is the most satisfactory.

Verse 168. *And growth erect to drooping flowers lead.*] The passage more literally rendered, is, "That hill which with upright flowers is like the body with its hair on end." The erection of the hairs of the body is, with the Hindus, constantly supposed to be the effect of pleasure or delight.

Verse 171. *On Naga Nadi's banks.*] Some of the Commentators notice various readings of the name of this river which occurs as given in the translation, Naga Nadi (नगदी) the mountain stream Nava Nadi (नवनी) the new river and Vasa Nadi (वसनी) the forest river. It is probably one amongst a number of small streams falling from the Vindhya range of hills and, indeed, the whole province of Malwa abounds in water; so that, as is stated in the Atlas Albery "you cannot travel two or three miles without meeting with streams of good water whose banks are shaded by the wild willow and other trees and decorated with the hyacinth and other beautiful and odiferous flowers." Gladwin's Translation, vol. 1—171 also gives the preference to the Naga Nadi as above from finding a river west of the Betwa, which we have crossed, named the Parbatī; and which, running in the Vindhya chain runs north-west, and it joins another called in Arrowmitch's Map the Sronā; and the two together fall into the Central. The word Parbatī or Parvatī, means, spring from the mountains and Naga Nadi, as I have mentioned, bears a similar import; so that they possibly are synonyms of the same stream.

बुधानानां नवजलकणैर्युधिकाजालकानि ॥
 गरुडस्वेदापनयनरुजा क्लान्तकणोत्पलाना
 द्यामांदानात् क्षरपरिचितः पुष्पलावीमुखानाम् ॥ १८ ॥
 वक्रं पन्था यदपि भवतः प्रस्थितस्योत्तरशा
 सौधोत्तङ्गप्रणयविमुखो ना च भूर्ज्जयिन्याः ॥

Grant for a while thy interposing shroud,
 To where those damsels woo the friendly Cloud,
 As, while the garland's flowery stores they seek,
 The scorching sunbeams singe the tender cheek, 176
 The ear hung lotus fades and vain they chase,
 Fatigued and faint, the drops that dew the face
 What though to northern climes thy journey lay,
 Consent to track a shortly devious way, 181
 To fair Ujjayni's palaces and pride,
 And beauteous daughters, turn awhile aside.

ANNOTATIONS.

Verse 175. As, while the garland's flowery stores they seek.] The use of garlands in the decoration of the houses and temples of the Hindus, and of flowers in their offerings and festivals, furnishes employment to a particular tribe or caste, the Malakaras or wreath-makers. The females of this class are here alluded to.

Verse 181. Ujjayni, or the modern Ujjen, is supposed to have been the residence of our poet, and the capital of his celebrated patron, Vikramaditya. Few cities, perhaps, can boast of a more continuous reputation as it has been a place of great note, from the earliest periods of Hindû tradition down to the present day. It is now in the possession of the family of Scindiah and is the capital of his territories. A full and highly interesting account of it is to be found in the Sixth Volume of the Asiatic Researches, in the Narrative of a Journey from Agra to this city by the late Dr Hunter,—a gentleman the acuteness of whose mind was only equalled by the accuracy of his judgment, and the extensiveness of whose acquirements was only paralleled by the unwearied continuance of his exertions.

विद्युद्दामस्फुरणचकितैस्तथ पौराङ्गनानां
लोलापाङ्गैर्यदि न रमसे लोचनैर्वञ्चितो ऽसि ॥ २९ ॥

योद्धिहोभक्तनिजविहगश्रेणिकाञ्चीगुणयाः
संसपेन्वाः स्खलितमुभगं दर्शितावर्त्तनाभेः ।।
निर्विन्ध्यायाः घृथि भव रसाभ्यन्तरं सच्चिपत्य

*Those glancing eyes, those lightning looks unseen,
Dark are thy days, and thou in vain hast been*

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*Diverging thither now the road proceeds,
Where eddying waters fair Nirvindhya leads,
Who speaks the language amorous maids devise,
The lore of signs, the eloquence of eyes,*

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ANNOTATIONS

Verse 164 *Dark are thy days.*] The expression of the poet is simply, "If you do not employ the glances, &c., you are defrauded" (रथितो ऽसि), and the Commentators explain it by adding, "of the object of your life." That is if you have not seen these beauties, you might as well have been blind or not have existed at all. This compliment is rather hyperbolic, but we are acquainted with it in Europe and the Italian proverb, "He who has not seen Rome has not seen any thing" conveys a similar idea.

Verse 168 *Fair Nirvindhya leads.*] This stream has not been found by name in the maps but a number of small rivers occur between the Parbati and the river mentioned below, the 5th pra. one of which must be the Nirvindhya of the poet. The four following lines, descriptive of the female personification of the current, are ennobled rather with respect to the sense than the words, the plainness of which might perhaps offend European fastidiousness. There is not, however, any one of Kālidāsa's river-ladies who behaves so indecorously as several of Draught's similar personifications; and there is not one of them possessed of speech at all, so say nothing of such speech as is made use of by the Italian and other like "lusty nymphs," & that author's Poly-sibion.

स्त्रीशामाद्यं प्रणयवचनं विभ्रमो हि प्रियेषु ॥ ३० ॥

वेणीभूतप्रतनुसलिला तामतीतस्य सिन्धुः
पारदुच्छ्राया तटरूहतस्त्रंशिभिः शीर्षपत्तैः ॥

सौभाग्यं ते सुभग विरहावस्थया ध्वन्नयन्ती
कार्यं येन त्यजति विधिना स त्वयैवोपपाद्यः ॥ ३१ ॥

प्राप्यावन्तीमुद्यनकपाकोविदयामवृष्टां

And seeks, with lavish beauty, to arrest
Thy course, and woo thee to her bridal breast

The torrent passed, behold the Sindhu glide,
As though the hair band bound the slender tide,
Bleached with the withered foliage, that the breeze
Has showered rude from overhanging trees
To thee she looks for succour, to restore
Her lagging waters, and her leafy shore

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Behold the city whose immortal fame
Glow's in Avanti's or Viśala's name !

ANNOTATIONS.

Verse 191 Behold [the Sindhu glide.] This is a stream also, with which the maps are not acquainted by name. As, however, it is the nearest river to Oujain, it may probably be the same with that now called Śāgurmuttee. The river having been diminished by the preceding hot weather the poet compares it to a long single braid of hair, and, conformably to the personification of it as a female he supposes the braid to have been bound, in consequence of the absence of the Cloud, after the fashion in which the hair is worn by those women whose husbands are absent — a custom we shall again be called upon to notice.

Verse 196 The synonyms of Oujain are thus enumerated in the Vocabulary of Hemachandra

उज्जयिनी स्वर्णशाला - वती पुष्पकरादिनी ।

Ujjayini, Visala, Avant and Pushpakarandini.

पूर्वादिष्टामनुसर पुरीं श्रीविशालां विशालाम् ॥
 स्वस्तीभूते सुचरितफले स्वर्गिणां गां गतानां
 शेषैः पुण्यैर्द्वैतमिव दिवः क्षान्तिमत् खण्डमेकम् ॥ ३२ ॥

Renowned for deeds that worth and love inspire,
 And bards to paint them with poetic fire; 200
 The fairest portion of celestial birth,
 Of Indra's paradise transferred to earth;
 The last reward to acts of virtue given,
 The only recompence then left to Heaven 204

ANNOTATIONS.

Verse 199 [Renowned for deeds &c.] I have here taken some liberty with the text, the literal translation of which is "famous for the story of Udayana, and the number of its learned men." The story of Udayana, or Vatsarāja, as he is also named, is thus told concisely, by the Commentators on the poem:—Pradyota was a sovereign of Ojjein, who had a daughter named Vāsavadatta, and whom he intended to bestow in marriage upon a king of the name of Sanjaya. In the mean time, the princess sees the figure of Vatsarāja, sovereign of Kucha Dwīpa, in a dream, and becomes enamoured of him. She contrives to inform him of her love, and he carries her off from her father and his rival. The same story is alluded to in the *Milau Mīdhava*, a drama by Eharabdhān; but neither in that, nor in the Commentary on the *Megha Dūta*, is mention made of the author, or of the work in which it is related. Mr Colebrooke in his learned Essay on Sanskrit and Prākṛit Prosody, in the Tenth Volume of the *Asiatic Researches*, has stated, that the allusion by Eharabdhān was unsupported by other authority; not having perhaps, noticed the similar allusion in this poem. He has also given an abstract of the *Vāsavadattā* of Subandhu, a tale which corresponds, in many points, with that of Udayana, as here explained. Udayana is also the hero of part of the *Kathā Sarit Sāgara*, and his marriage with Vāsavadattā is there related in nearly a similar manner as that just described. The story was evidently popular; and the text might be rendered *Ujjeyin*, "great or illustrious by the number of those skilled in the tale of Udayana."

Verse 201. [The only recompence then left to Heaven.] To understand this properly, it is necessary to be acquainted with some of the *Ituda* notions regarding a future state. The highest

दीर्घीकुर्वन् पद्मदकलं कूजितं सारसानां
प्रत्यूषेषु स्फुटितकमलानोदमैचीकषायः ॥

Here, as the early Zephyrs waft along,
In swelling harmony, the woodland song,
They scatter sweetness from the fragrant flower
That joyful opens to the morning hour.

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ANNOTATIONS.

highest kind of happiness is absorption into the divine essence, or the return of that portion of spirit which is combined with the attributes of humanity, to its original source. This happiness, according to the philosopher, is to be attained only by the most perfect abstraction from the world, and freedom from passion, even while in a state of terrestrial existence: but there are certain places, which, in the popular creed, are invested with so much sanctity as to entitle all who die within their precincts to final absorption or annihilation. One of these is *Ossein*, or *Avanti*, and they are all enumerated in this verse

अयोध्या मथुरा मया काशी काशी चवन्दिदा ।
दुवे इत्यवन्ती चैव द्वादश भोगदायिकाः ॥

"*Ayo-dhya*, *Mathura*, *Maya*, *Kashi*, *Kashib*, *Avantika*, and the city *Dwarivati*, are the seven "places which grant eternal happiness."

Besides this ultimate felicity, the Hindus have several minor degrees of happiness, amongst which is the enjoyment of *Indra's Swarga*, or in fact, of a Mahomedan paradise. The degree and duration of the pleasures of this paradise are proportioned to the merits of those admitted to it, and "they, who have enjoyed this lofty region of *Swarga*, but whose virtue is exhausted, revert the habitation of mortals." The case now alluded to seems, however, to be something different from that so described by Sir William Jones. It appears, by the explanation of the Commentators, that the exhausted pleasures of *Swarga* had proved insufficient for the recompence of certain acts of austerity, which, however, were not such as to merit final emancipation: the divine persons had therefore to seek elsewhere for the balance of their reward, and for that purpose they returned to Earth, bringing with them the fairest portions of *Swarga*, in which they continued to live in the discharge of pious duties till the whole account was settled, and their liberalized spirits were reunited with the great, uniform, and primal essence. The portion of *Swarga* thus brought to Earth was the city *Avanti*, whose superior sanctity and divine privileges are here alluded to and thus explained by the poet.

यत्र स्त्रीणां हरति सुतग्लानिमङ्गानुकूल-
स्त्रिप्रावातः प्रियतम इव प्रार्थनाचादुकारः ॥ ३३ ॥

जालोद्गीर्णैरुपचितवपुः केशसंस्कारधूपै-
वेत्युप्रीत्या भवनशिखिभिर्दत्तनृत्योपहारः ॥

With friendly zeal they sport around the maid
Who early courts their vivifying aid,
And, cool from Sīpra's gird waves, embrace
Each languid limb and enervated grace.

212⁴

Here should thy spirit with thy toils decay,
Rest from the labours of the wearying way
Round every house the flowery fragrance spreads,
O'er every floor the painted footstep treads;

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ANNOTATIONS

Verse 211. The Sīpra is the river upon the banks of which Oujain stands, and which is called Sipparah in the maps. In Arrowamith, however, there is another stream with a similar name the Sīpra, which appears to be a continuation of the Sagurmuttee considerably to the north-east of Oujain. There can be no doubt of the position of the river mentioned by the poet.

Verse 216 [The painted footstep.] Staining the soles of the feet with a red colour, derived from the Mehender the Lac, &c., is a favourite practice of the Hindu toilet. It is first elegantly alluded to in the Ode to one of the Female Personifications of Music the Réginal Anavveret

The rose hath humbly bowed to meet,
With glowing lips, her hallowed feet,
And lent them all its bloom.

Hindu Odes, by John David Paterson, Esq., published in the New Series of Gladwin's
Oriental Miscellany Calcutta.

हर्म्येष्वस्याः कुमुनसुरभिष्वध्वसिचान्तरात्मा
 न्यक्त्वा खेदं ललितवनितापादरागाङ्कितेषु ॥ ३४ ॥

भक्तुः करदञ्चविरिति गणैस्सादरं वीक्ष्यमाणः
 पुण्यं मायास्त्रिभुवनगुरोर्धाम चरुदेवरस्य ॥

Breathed through each casement, swell the scented air,
 Soft odours shaken from dishevelled hair;
 Pleased on each terrace, dancing with delight,
 The friendly Peacock hails thy grateful flight. 220
Delay then! certain in Ujjayini to find
 All that restores the frame, or cheers the mind.

Hence, with new zeal, to Śiva homage pay,
 The god whom earth and hell and heaven obey : 224
 The choir who tend his holy fane shall view
 With awe, in thee, his neck's celestial blue:

ANNOTATIONS.

Verse 223. The Commentators have thought proper, in explaining this verse and the preceding, to transpose the order of the explanations. — I do not see for what reason, and have therefore conformed to the text.

Verse 224. The god whom earth and hell and heaven obey] “ Lord of the three worlds ” is the expression of the original text: the worlds are, Svarga or heaven, Paśāla or hell, and Bhūmi or the earth.

Verse 226. With awe, in thee, his neck's celestial blue.] The dark blue of the Cloud is compared to the colour of the neck of Śiva, which became of this hue upon his swallowing the poison produced at the churning of the ocean. The story is thus related in Wilson's Translation of an Episode of the Mahābhārat, affixed to his Bhagavad Gītā: — “ As they continued to churn the ocean more than enough, that deadly poison issued from its bed, burning like a raging fire, whose dreadful fumes in a moment spread throughout the world, confounding the three regions of the universe with its mortal stench, until Śeev at the word of Brahmā swallowed the

पूतोद्यानं कुवलयरजोगन्धिभिर्गन्धवत्या-
स्तोयनीडाविरलमुवतिस्त्रागतिर्कैर्मरुतिः ॥ ३५ ॥

क्षयन्स्मिन् जलधर महाकालमासाद्य फाले
स्यात्तथं ते नयनविषयं यावदभ्येति भानुः ॥
कुर्वन् सन्ध्यावलिपटहतां शूलिनः स्वाधनीया-

Soft through the rustling grove the fragrant gale
Shall sweets from Gandhavati's fount exhale ,
Where with rich dust the lotus blossoms teem,
And youthful beauties frolic in the stream

228

Here, till the sun has vanished in the west,
Till evening brings its sacred ritual, rest;—
They reap the recompence of holy prayer,
Like drums thy thunders echoing in the air
They who, with burning feet and aching arms,
With wanton gestures and emblazoned charms,

232

236

ANNOTATIONS

the fatal drug to save mankind, which remaining in the throat of that sovereign Dew of magic form, from that time he was called Neel Kant, because his throat was stained blue.'

Verse 232. Till evening brings its sacred ritual rest.] There are three daily and essential ceremonies performed by the Brahmans, termed Sandhyas (सन्ध्या), either from the word Sandhi (संधि), 'junction,' because they take place at the junctions of the day as it were that is, at dawn, noon and twilight; or as the term is otherwise derived from सम् 'with,' and धि, 'to meditate religiously' When the ceremonies of the Sandhyā are of a public nature they comprehend the ringing of bells, blowing the conch, beating a tabor &c., and this kind of sound the Cloud is directed by the Yaksha to execute as an act of devotion.

Verse 233. They who, with burning feet and aching arms.] The female attendants upon the idol.

मामन्द्राणां मलमविकलं लप्स्यसे गर्जितानाम् ॥ ३६ ॥

पादन्यासकृणितरसनास्तत्र लीलावधूति-
रुन्द्वायासचितवलिभिर्धामिरेः क्लान्तहस्ताः ॥

In Mahādeva's fanc the measure tread,
Or wave the gorgeous chowrie o'er his head,
Shall turn on thee the grateful-speaking eye,
Whose glances gleam, like bees, along the sky, 240
As from thy presence, showers benign and sweet
Cool the parched earth, and soothe their tender feet:

ANNOTATIONS

Verse 238. The gorgeous chowrie.] The Chowrie, or more properly Chouari (چواری), is a brush of Peacock's feathers, or the tail of a particular kind of cow, &c., set in a handle of such materials as suit the fancy or the means of the proprietor. It is used for a fan, or to whisk off flies and other insects; and this piece of attention is always paid by the Hindus to the figures of their gods.

Verse 240. Whose glances gleam, like bees, along the sky.] Although this allusion may be new to European imagery; it is just and pleasing. The consequence of the glance is well conveyed by the sting of the bee, while its poetically radiating nature is not unaptly compared to the long flight of a line of these insects. The lengthened light of a glance is familiar to us; for Shakspeare speaks of "eyes streaming through the airy region"; and the continuous flight of bees was noticed so long back as the time of Homer, who describes them as proceeding in branches, a circumstance which his translator, Pope, has omitted:—

Βορβόρον δὲ νέστορας ἐκ' ἀβέβησσι κίρηνων.

Branching, they fly abroad o'er vernal flowers:

Or, as in Pope,

Clust'ring, in heaps on heaps, the driving bees &c.

Verse 242. And soothe their tender feet.] It is to be recollected that these ladies are dancing bare-footed: divesting the feet of the shoes is a mark of reverence or respect paid to sacred places, such as the interior or vestibule of a temple, which has been from the remotest times practised in the East, as we know from the authority of Scripture.

वेद्यास्त्वत्तो नखमदमुखान् प्राप्य वर्षायविन्दू-

Nay, more,—Bhavāni shall herself approve,
And pay thy services with looks of love ;

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ANNOTATIONS.

Vers 243. Bhavāni shall herself approve.] Bhavāni is one of the many names of the consort of Śiva. The reason of her satisfaction, and indeed the whole of this passage, although familiar to a Hindu, and although much amplified in the translation, requires a little explanation, to be rendered intelligible to the English reader. Śiva is supposed to be dancing at the performance of the evening Sandhyā, and to have assumed as his cloak the bloody skin of an elephant formerly belonging to an Asura destroyed by him. As this is no very seemly ornament, Bhavāni is delighted to find it supplied by the Cloud, which being of a dusky red, through the reflexion of the China roses now abundant, and being skirted, as it overhangs a forest, by the projecting branches of trees, resembles the elephant hide in colour and its dangling limbs as well as in its bulk, and is mistaken for it by Śiva in his religious enthusiasm. The office performed by the Cloud has often been assigned to it in the West: thus, Horace, Ode II Book I :

Nube candentes humeros amictus,
Augur Apollo.—

Or come Apollo, versed in fate, and throud
Thy shining shoulders with a veiling cloud.

So Milton, in his Pensive, speaking of the Morning, describes it as
Kerchief'd in a comely cloud.

Lee inverts sentiments of the mind with a similar garb, and has—

For true repentance never comes to late,
As soon as born she makes herself a shroud,
The weep'ng mantle of a fleecy cloud.

And a Poet of later day but of no inferior name, has made a very fine use of this figure :

I've known her long of worth most excellent,
But in the day of woe she ever rose
Upon the mind with added majesty,
As the dark mountain more sublimely towers,
Mant' ed in clouds and storm.

MISS BARTLIZ & De Montfort
The

नामोऽस्मिन् त्वयि मधुकरेऽसिर्दीर्घान् कटाक्षान् ॥ ३१ ॥

पश्चाद्दुश्चैर्भुजतरु वनं मण्डलेनाभिलीन-
स्सान्ध्यं तेजः प्रतिनवजवापुष्परक्तं दधानः ॥

नृत्यारम्भे हर पशुपतेराद्रेनागाजिनेच्छां
शान्तोदेगस्तिमितनयनं दृष्टभक्तिर्भवान्या ॥ ३८ ॥

When, as her Siva's twilight rites begin,
And he would clothe him in the reeking skin,
He deems thy form the sanguinary hide,
And casts his elephant attire aside; 253
For at his shoulders, like a dusky robe,
Mantling, impends thy vast and shadowy globe;
Where ample forests, stretched its skirts below,
Projecting trees like dangling limbs bestow; 252
And vermil roses, fiercely blooming, shed
Their rich reflected glow, their blood-resembling red

ANNOTATIONS.

The action, the elephant skin, and other attributes of Siva, are well described in a passage cited by Mr Colebrooke, in his Essay on Sanskrit Prosody, from the Drama of Bharabhatti though there assigned to a form of his consort Durga

प्रपलितकरिङ्गितपथैकपञ्चसापाभिरेन्दुविस्यन्दनानामृत-
च्छोभादीपलपालारलीमुक्कपदाद्गहासपण्डीभूतमृतमृत्तमृतिः

The elephant hide that robes thee, to thy steps
Swings to and fro, the whirling talons rend
The crescent on thy brow, from the tora orb
The trucking nectar falls, and every scull
That gems thy necklace laughs with horrid life
Attendant spirits tremble and applaud.

गच्छन्तीनां रमणवसतिं योपितां तत्र राची
 रुडालोके नरपतिपथे सूचिभेदीस्तमोभिः ॥
 सीदामिन्या कनकनिकपच्छायया दर्शयोर्वी
 तोयोत्सर्गस्तनितमुखरो मा च भूर्विक्लवास्ताः ॥ २९ ॥

तां कस्याञ्चिद्भवन्नवइभी सुप्रपारावतामां
 नीत्वा राचिं चिरविलसनात् खिन्नविद्युत्कलत्रः ॥

Amidst the darkness palpable, that shrouds,
 Deep as the touchstone's gloom, the night with clouds, 256
 With glittering lines of yellow lightning break,
 And frequent trace in heaven the golden streak :
 To those fond fair who tread the royal way,
 The path their doubtful feet explore betray, 260
 Those thunders hushed, whose shower-foreboding sound
 Would check their ardour, and their hopes confound.

On some cool terrace, where the turtle-dove
 In gentlest accents breathes connubial love, 264
 Repose awhile ; or plead your amorous vows
 Through the long night, the lightning for your spouse.

ANNOTATIONS.

Verse 255. Amidst the darkness palpable, that shrouds.] So Milton's celebrated expression,
 And through the palpable obscure find out
 His uncouth way —

The literal interpretation of the original passage is, "the darkness that may be pierced with
 a needle."

दृष्टे सूर्यं पुनरपि भवान् वाहवेदध्वशेषं
मद्दायन्ते न खलु सुददामभ्युपेतार्थकृत्याः ॥ ४० ॥

तस्मिन् काले नयनसलिलं योषितां खण्डितानां
शान्तिं नेयं प्रणयिभिर्जो वर्त्म भानोस्त्यजायु ॥
प्रालेचायं कमलवदनात् सोऽपि हर्षु नलिन्याः
प्रत्यावृत्तस्त्वयि करुधि स्यादनत्पाभ्यसूयः ॥ ४१ ॥

गम्भीरायाः पयसि सरिजश्चेतसीय प्रसवे
द्यात्मापि प्रकृतिसुभंगो लप्स्यते ते प्रवेशम् ॥

Your path retraced, resumed your promised flight,
When in the east the sun restores the light, 268
And shun his course; for with the dawning sky
The sorrowing wife dispels the tearful eye,
Her lord returned;—so comes the sun, to chase
The dewy tears that stain the Pádma's face; 272
And ill his eager penitence will bear,
That thou shouldst check his progress through the air.

Now to Gambhíra's wave thy shadow flies,
And on the stream's pellucid surface lies, 276
Like some loved image faithfully imprint
Deep in the maiden's pure unsullied breast:

ANNOTATIONS.

Verse 275. Now to Gambhíra's wave.] This river, and the Gandhávri in the vicinity of the temp'le of Śiva, which lately occurred, are probably amongst the numerous and nameless brooks with which the province of Malwa abounds.

तस्मादस्याः कुमुदविज्रदान्बर्हसि त्वं न धिया-
न्मोघीकर्तुं चट्टलसफरोवर्त्तनमेधितानि ॥ ४२ ॥

And vain thy struggles to escape her wiles,
Or disappoint those sweetly treacherous smiles,
Which glistening Sapharas insidious dart,
Bright as the lotus, at thy vanquished heart.

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ANNOTATIONS.

Verses 281 Which glistening Sapharas.] The Saphara is described as a small white glistening fish which darting rapidly through the water is not unsightly compared to the twinkling glances of a sparkling eye. Assigning the attributes of female beauty to a stream, ceases to be incongruous when we advert to its constant personification by the Hindus and it is as philosophical as it is poetical to affianc a River and a Cloud. The smiles of a river may of the Ocean itself, have often been distributed by poetical imagination thus Lucrētius, invoking Venus, says,

Triident equora possit.

The ocean waves laugh on you:

for his late translator Mr Good is very angry at the conversion of this laugh into a smile as effected by less daring of his predecessors. Milton again gives to the Ocean, nose as well as duple:

Cheer'd with the grateful smell old Ocean smiles.

And Metastasio, in his beautiful Ode to Venus has,

Ei fluit ridens

Nel mar placata

The waves now placid play

And laugh amidst the deep

* All these, however as well as our author are far surpassed by Drayton in his Polyolbon where his land dale forest and river, are constantly described with male or female attributes. With respect to the streams, he is not satisfied with wedding them to various objects, but fitly subjects them to the pains of parturition. The instances are frequent but we may be content with the following especially as it is explained and defended by his very learned Illustrators—

तस्याः क्विञ्चित् कण्ठमिव प्राप्तवानीर्यात्
 हत्वा नीलं सलिलवसनं मुक्तयेधोनिताद्यम् ॥
 प्रस्थानं ते कथमपि सखे लघुमानस्य भायि
 ज्ञातात्वादः पुलिनजयनां को विहानुं समर्थः ॥ ४३ ॥
 त्वन्निस्थन्दोच्चसितवसुधागन्धसम्पर्कपुरण-

What breast so firm unmoved by female charms?
 Not thine, my friend: for now her waving arms,
 O'erhanging Bayas, in thy grasp enclosed, 254
 Rent her cerulean vest, and charms exposed,
 Prove how successfully she tempts delay,
 And wins thee loitering from the lengthening way. 259
 Thence, salute, lead along the gentle breeze
 That bows the lofty summits of the trees;

ANNOTATIONS.

When Pool, quoth she, was young, a lusty sea-born lar
 Great Albion to this nymph an earnest suitor was,
 And bare himself so well, and so in favour came,
 That he in little time upon this lovely dame
 Begot three maiden Isles, his darlings and delight.

* As Albion (son of Neptune), from whom that first name of this Britain was supposed, is well fixed to the fruitful bed of this Pool, thus personated as a sea-nymph, the plain truth (as words may certify your eyes, saving all impropriety of object) is, that in the Pool are seated three isles, Brunsey, Farney, and St. Helens, in situation and magnitude as I name them. Nor is the fiction of begetting the Isles improper, seeing Greek antiquities tell us of Zivros in the Hellespontus and the Archipelagos, as Rhodes, Delos, Hierz, the Echinides, and others which have been, as it were, brought forth out of the salt womb of Amphitrite." SCOTCH'S
 TRANSLATION.

श्रोतोत्स्रध्वनितसुभगं दन्तिभिः पीयमानः ॥
 नीचैर्वास्यत्युपजिगमिषोर्देवपूर्वं गिरिं ते
 शीतो वायुः परिणमयिता काननोद्गुरणाम् ॥ ४४ ॥
 तत्र रूढं नियतवसतिं पुष्पमेघीकृतात्मा
 पुष्पासारैस्त्रपयतु भवान् व्योमगङ्गाजलाद्रिः ॥

And pure with fragrance, that the earth in flowers
 Repays profuse to fertilizing showers, 297
 Vocal with sounds the elephants excite,
 To Devagiri wings its welcome flight.

There change thy form, and showering roses shed,
 Bathed in the dews of heaven, on Skanda's head ; 296
 Son of the Crescent's god, whom holy ire
 Called from the flame of all-devouring fire,

ANNOTATIONS.

Verse 294 Devagiri is the mountain of the deity, and may perhaps be the same with a place called, in the map Dewagur, situated south of the Chumbul, in the centre of the province of Malwa, and precisely in the line of the Cloud's progress, which as we shall hereafter find, has been continued nearly due north from Oujain. This hill is the site of a temple of Kârîkeya; which, as well as that of Śiva described above, we must suppose to have enjoyed, in the days of antiquity, considerable reputation, or they would not have been so particularly specified in the poem.

Verse 296. Bathed in the dews of heaven] "Mousted with the waters of the Mandakini," the celestial Ganges. Skanda, or Kârîkeya, is the son of Śiva and Paryatî, and the Mars of Hindu mythology. There are various legends respecting his birth, one of which is presently noticed by the poet.

Verse 297 Several instances of the solitary production of offspring occur in the Hindu as well as in the Grecian mythology. Thus, as Pallas sprang from the brow of Jupiter, we have Skanda generated solely by the deity Śiva; Ganga springs from the head of the same deity and Ganesha is the self-born son of the goddess Parvatî. The miraculous birth of the warrior deity,

ख्याहेतोर्नैवशशिभृता वासवीनां चनूना-
मत्यादित्यं हुतवहमुखे सम्भृतं तदि तेजः ॥ ४५ ॥

ज्योतिर्लेखावलयि गलितं यस्य वहं भवानी
पुनरोवा कुवलयदलप्रापि कर्णे करोति ॥
धीतापाङ्गं हरशशिह्वा प्पाययेस्तं मयूरं
पथाद्रियहृणगुरुभिर्गोज्जितनेत्रेभ्यः ॥ ४६ ॥

To snatch the Lord of Swarga from despair,
And timely save the trembling hosts of air 300

Next bid thy thunders o'er the mountain float,
And echoing caves repeat the pealing note,
Fit music for the bird, whose land eye
Gleams like the horned beauty of the sky, 304
Whose moulted plumes, to love maternal dear,
Lend brilliant pendants to Bhavani's ear

ANNOTATIONS.

deity Skanda, was for the purpose of destroying Taraka, an Asur or demon, who by the performance of continued and severe austerities, had acquired powers formidable to the gods. The eccentric genius of Southey has rendered it unnecessary, by his poem, 'The Curse of Kichina,' for me to explain the nature or results of these acts of devotion. The genius of Skanda was cast by Siva into the flame of Agni, the god of fire—who, being unable to sustain the increasing burden, transferred it to the goddess Ganga; she accordingly was delivered of the deity Skanda—who was afterwards reared and reared, among duckets of the Sara reed (Sarcoburus Sara), by the six daughters of a king named Krittika or according to other legends, by the wives of seven great Rishi or Sages. In either case they form an astrology the asterism of the Pleiades. Upon his coming to maturity Skanda encountered and killed the demon, who had filled the region of Indra with dismay—

Quisquamque imi de vobis Typhoea teret,

Coribus, ferire poterat.

आराध्यै न शरदनभवं देवमुल्लङ्घिताया
 सिद्धदन्वैर्जलकणभयादीणिभिर्दत्तमार्गः ॥
 व्यालक्षेयास्सुरधितनयालम्भजां मानयिष्यन्
 सोतोमूर्त्या भुवि परिणतां रन्निदेवस्य कीर्त्तिम् ॥ ४९ ॥

To him whose youth in Śara thickets strayed,
 Reared by the nymphs, thy adoration paid, 303
 Resume thy road, and to the world proclaim
 The glorious tale of Rantideva's fame,
 Sprung from the blood of countless oxen shed,
 And a fair river through the regions spread. 312

ANNOTATIONS.

Verse 305 &c. [Whose mouling plumes, to love maternal dear] Skanda, or Kārtikya, is represented mounted upon a peacock, and Bhavini we have already seen is the wife of Śiva, and half mother to this deity. We have also noticed the frequency of the allusion to the delight the peacock is supposed to feel upon the appearance of cloudy and rainy weather.

Verse 310. [Rantideva is the son of Sankru, and sixth in descent from Bharata. Viśhva Purāna, p. 450.

Verse 311. [Sprung from the blood of countless oxen shed.] The sacrifice of the horse or of the cow, the गोपेय or षडपेय, appears to have been common in the earliest periods of the Hindu ritual. It has been conceived that the sacrifice was not real, but typical, and that the form of sacrificing only was performed upon the victim, after which it was set at liberty. The text of this passage, however, is unfavourable to such a notion, as the metamorphosis of the blood of the kine into a river certainly implies that blood was diffused. The expression of the original, literally rendered, is, "sprung from the blood of the daughters of Surabhi," that is, 'kine'; Surabhi being a celebrated cow produced at the churning of the ocean, and famed for granting to her votaries whatever they desired. "Daughter of Surabhi" is an expression of common occurrence, to denote the cow.

Verse 312. [And a fair river through the regions spread.] The name of this river is not mentioned in the text of the poem, but is said by the Commentators to be the Charmanvatī; and such a name occurs in Major Wilford's List, from the Purānas, amongst those streams which seem to arise from the north west portion of the Vindhya mountains. The modern appellation

त्वम्यादानुं जलमवनते शक्तिरो वर्षचौरि
 तस्यास्मिन्धोः पृथुमपि तनुं द्रुक्षावात् प्रवाहम् ॥
 प्रेक्षिष्यन्ते गगनगतयो नूनमावर्ज्यं दृष्टी-

Each lute armed spirit from thy path retires,
 Lest drops ungenial damp the tuneful wires
 Celestial couples, bending from the skies,
 Turn on thy distant course their downward eyes, 316
 And watch thee lessening in thy long descent,
 To rob the rivers scanty stores intent,
 As clothed in sacred darkness not thine own,
 Thine is the azure of the costly stone, 320

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Appellation of the Charmanvat is generally conceived to be the Chumbul, which corresponds with it in source and situation, and which, as it must have been traversed by the Cloud in its northerly course would most probably have been described by the poet. It may be curious to trace the change of Charmanvat into Chumbul, which seems very practicable notwithstanding their present dissimilarity. Tavernier describing the route from Surat to Agra by way of Brampore calls this river the Chamelnadi, the possessive termination Vati (वती) having been confounded with the Nadi (नदी) 's river. Chamelnadi is therefore the Chammel river. Again the addition Nadi being regarded as superfluous, it has been dropped altogether and we have the Chammel, or Chumbel. The word Chammel may readily be deduced from Charman as, in the dialects of Hindustan the letters N and L are constantly interchangeable, and careless pronunciation may easily convert Chammel into Chamel, or Chumbel.

Verse 314. These two lines occur a little earlier in the Sanskrit but as they seemed more connected with the two following and to be rather awkward in their original position, they have been introduced here.

Verse 319. [In sacred darkness not thine own.] Being of the same dark, blue colour as Kṛshṇa; a hue the poet charges the Cloud with having stolen.

रेकं मुक्तागुणमिव भुवः स्थूलमध्येन्दुनीलम् ॥ ४८ ॥

तामुत्तीर्य मज परिचितभूलतापिधमार्णा
पद्मोन्धेपादुपरि विलसत्कृष्णसारप्रभाषाम् ॥

कुन्दक्षेपानुगमधुकरथीजुपामात्मविषं
माचीकुर्वन् दशपुरवधूनेत्रकौतूहलानाम् ॥ ४९ ॥

A central sapphire in the loosened girth
Of scattering pearls, that strung the blooming earth.

The streamlet traversed, to the eager sight
Of Daśapura's fair impart delight;

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Welcomed with looks that sparkling eyes bestow,
Whose arching brows like graceful creepers glow,
Whose upturned lashes to thy lofty way

The pearly ball and pupil dark display;

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Such contrast as the lovely Kunda shows,

When the black bee sits pleased amidst her snows.

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Verse 321. A central sapphire &c.] This comparison, when understood, is happily imagined, but to understand it, we must suppose ourselves above the Cloud, and to be looking obliquely downwards upon its dark body, as shining drops of rain form a continuous line on either side of it, and connect it with the earth.

Verse 324. Daśapura, according to its etymology, should mean a district, that of, *sas* ten cities. It is said however, by the Commentators to be the name of a city, and by one of them, Mallisāh, to be that of the city of Rantadeva: if he is correct, it may possibly be the modern Rantampore or Rantampore, especially as that town, lying a little to the north of the Chambul, and in the line from Ojjein to Tahnesar, is consequently in the course of the Cloud's progress and the probable position of Daśapura.

Verse 329. Such contrast as the lovely Kunda sheweth.] The Kunda (*Jasminum pubescens*) bears a beautiful white flower, and the large black bee being seated in the centre of its cup,

they

ब्रह्मायर्षिं जनपदमध्यायया गाहनान्
 दोषं क्षनप्रधनपिशुन कीर्य तद् भजेषा ॥
 राजन्यानां शितशरसीर्भेष गाण्डीवपन्वा

Hence to the land of Brahma's favoured sons,
 O'er kuru's fatal field, thy journey runs.
 With deepest glooms hang o'er the deadly plain,
 Dewed with the blood of mighty warriors slain
 There Arjun's wrath opposing armies felt,
 And countless arrows strong Gándīva dealt,

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they afford a very delicate and truly poetical resemblance to the dark and white ball of a full black eye.

Verse 331. Hence to the land of Brahma's favoured sons.] Brahmavartta (ब्रह्मवर्त) is the abode of Brahmá, or the holy land of the Hindus. It is thus described by Menu, ii. 17 :

ब्रह्मवर्तपर्वतसोऽवनद्योरेऽन्तरम् ।
 तं देवनिमित्ते देवो ब्रह्मवर्तं इत्यथवे ॥

"Between the two divine rivers, Sarasvatí and Drishadvatí, lies the tract of land which the sages have named Brahmavartta, because it was frequented by the gods."

Verse 332. Kuru Kshetra (कुरुक्षेत्र) the Field of the Kurus, is the scene of the celebrated battle between them and the Pandus, which forms the subject of the Mahabharata. It lies a little to the south-east of Taknagar and is still a place of note and pilgrimage. It is not far from Paanipat, the seat of another celebrated engagement, that between the assembled Princes of Hindustan, and the combined strength of the Marhattas. This part of the country indeed, presenting few obstacles to the movement of large armies has in every period of the history of Hindustan been the theatre of contest arm.

Verse 333. Arjun was the friend and pupil of Krishna, and the third of the Pandava Princes. He has been long ago introduced to European readers, especially in Sir Charles Wilkins's able translation of the Bhagavad-Gita and appears, in the opening of that poem in a very amiable light

अर्जुन उवाच पापे भोऽप्यपीडया धरम् ।
 यत्काम्यमनुभवेत्तं हन्तुं शक्यमनुभवा ॥ ३३ ॥

धारपातिस्त्वमिव कमलान्धयपिञ्चन्मुत्तानि ॥ ५७ ॥

हिवा हालामभिमतस्तां रेवतीलोचनाद्वां
बन्धुप्रीत्या समरविमुखो लाङ्गली यास्मिपेये ॥
कृत्वा तासामभिगममपां सौम्य सारस्वतीना-

Thick as thy drops, that, in the pelting shower,
Incessant hurtle round the shrinking flower.

O'er Saraswatī's waters wing your course,
And inward prove their purifying force; 340
Most holy, since, oppressed with heaviest grief,
The ploughshare's mighty Lord here sought relief;

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यदि मामप्रतीकारणशस्त्रैश्चक्षुषाघ्नयः ।
शरैरेपहा श्ये ह्यमुक्षन्ते येमतरं भवेत् ॥ ३३६ ॥

"Alas! that for the last of the enjoyments of dominion we stand here ready to murder the kindred of our own blood. I would rather patiently suffer that the sons of Dhritarāshtra, with their weapons in their hands, should come upon me, and, unopposed, kill me unguarded in the field."

Verse 336 As the horses and swords of chivalry received particular names, so the weapons of the Hindu knights have been similarly honoured. Gāndhiva is the bow of Arjuna.

Verse 339 The Saraswatī, or, as it is corruptedly called, the Sursooty, falls from the southern portion of the Himalaya mountains, and runs into the great desert, where it is lost in the sands. It flows a little to the north-west of Kuru kshetra, and though rather out of the line of the Cloud's progress, not sufficiently so to prevent the introduction into the poem of a stream so celebrated and so holy.

Verse 342. We have here the reason why the waters of the Saraswatī are objects of religious veneration. Balarāma is the eldest brother of Krishna. He is called (लाङ्गली) Lāngalī, (रुद्रभृत्) Halahūta, &c., from his being armed with a ploughshare, which he is said to have employed

मन्तःशुचस्वमपि भविता वर्षमावेण कृष्णः ॥ ५१ ॥

तस्मात्तच्छ्वेत्नुकानरलं शिलयजावतीखीं

No longer quaffed the wine cup with his wife,
But mourned in solitude o'er kindred strife.

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Thy journey next o'er Kanakhala bends,
Where Jahnu's daughter from the hills descends.

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employed as hills were formerly used, for pulling his enemies down from their horses, &c., which enabled him then to dispatch them with his club. Although Krishna took no active part in the warfare between the Kurus and Pandus, Balakrishna refused to join either party, and retired into voluntary seclusion, filled with grief at the nature of the contest: "deserting" the poet says "his favour is liquor marked by the eyes of Retard,"—that is, emulating their brightness as she shared the revels of her husband. Vishnu Purana, p. 510, 604

Vers 315. The name is Kalakhala in the original, but it more properly is as given above. The meaning of the word, agreeably to a forced etymology is thus explained in the Gangādwāra Mahātmya section of the Skanda Purāna:

एतत्तत्र ननु मुक्तिं ये भवते इव नम्रतात् ॥

एतत्तत्र ननु ननु ननु ननु ननु ननु ॥

What man (ननु) so waked (एतत्) as not to obtain (ननु) future happiness from bathing there? Thence the holy sages have called this Tirtha, by the name of Kanakhala."

It also occurs in this passage of the Harivansa portion of the Mahābhārata

गङ्गाद्वारे वनसुते मनेने ये यत्र संस्था ॥

"Gangadwāra, Kanakhala, and where the moon impends:"

and, in both instances, is applied to the place where the Ganges descends into the low ground of Hindustān. The name is still retained, as appears from the testimony of an impartial witness, Lucan. Webb, in his Survey of the Sources of the Ganges, a survey which has essentially improved the geography of those regions—"The party arrived at Haridwāra, and encamped at the village of Kanakhala" (Kankhal) on the west bank of the Ganges, at the distance of about two miles from the fair" Asiatic Researches, ii. 419. The Ganges does not now descend at Kankhal and it is a question for geologists to solve whether the Ganges

जह्नुः कन्यां सगलनयस्वर्गसोपानपङ्क्तिम् ॥

Whose sacred waters, to Bhagīrath given,
Conveyed the sons of Sagara to heaven

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has, in the course of nineteen centuries, so corroded the skirts of the mountain, as to have thrown back the gorge through which she passes, a distance of two miles. See note on a view of Kanakhal, *Oriental Portfolio*

Verse 346 [Where Jahnū's daughter from the hills descends.] Jahnū's daughter is Gaugī, or the Ganges, which river, "after forcing its way through an extensive tract of mountainous country, here first enters on the plains." It is rather extraordinary that Kalidasa should have omitted the name of Haridwāra (Hurdwār), and preferred Kanakhala, especially as the former occurs in the Purānas, in the Skanda Purāna, as mentioned in the note, page 450, vol. xl of the Researches, and in this passage from the Matsya Purāna, cited in the Purāna Sarvasva:

सर्वत्र मुमुक्षु गङ्गा त्रिषु स्थानेषु दुर्लभा ।

इतिदरे प्रयागे च गङ्गासागरसङ्गमे न

"The Ganges is everywhere easy of access, except in three places, Haridwāra, Prayāga, and her junction with the sea." Jahnū is the name of a sage, who, upon being disturbed in his devotions by the passage of the river, drank up its waters. Upon relenting, however, he allowed the stream to re issue from his ear, and the affinity of Gauga to the saint arises from this second birth.

Verse 348. [Conveyed the sons of Sagara to heaven.] The Ganges, according to the legend, was brought from heaven, by the religious rites of Bhagīratha, the great grandson of Sagar, who, as well as that king had engaged in a long series of acts of austerity, for the purpose of procuring the descent of the river to wash the ashes of Sagar's 60,000 sons. The youths had been reduced to this state by the indignation of Kapila, a saint, whose devotions they had disturbed in their eager quest of the horse that was to be the victim of an *Aśwa-medha* by their father. Their misfortunes did not, however, cease with their existence; as their admission to Swarga depended, according to the instructions of Garuḍa upon the use of the water of the Ganges in the administration of their funeral rites. At this period the Ganges watered the plains of heaven alone; and it was no easy undertaking to induce her to resign those for an humble and earthly course. Sagar, his son Ansuman, and grandson Dikpa died without being able to effect the descent of the heavenly stream; but his great-grandson Bhagīratha was more fortunate; and his long-continued austerities were rewarded

by

गीरीवक्रबुद्धिरचनां या विहस्यिद फेने-
रगभोः केशमहरमकपेदिन्दुलग्नीमिहसा ॥ ५२ ॥

तस्याः मानुं सुपुञ्ज इव योषि पूर्वावेलञ्ची
त्वं चेदच्छस्फटिकाविशदं तर्क्येस्तिर्य्यग्भः ॥
संसर्पेन्वास्सपदि भवतः स्रोतसि च्छायया-सौ

She, who with smiling waves sportive strayed
Through Śambhu's locks, and with his tresses played ;
Unheeding, as she flowed delighted down,
The gathering storm of Gauri's jealous frown. 332

Should her clear current tempt thy thirsty lip,
And thou inclining bend the stream to sip ;
Thy form, like Indra's Elephant, displayed,
Shall clothe the crystal waves with deepest shade , 334.

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by the fall of the Ganges, the bathing of the ashes of his ancestors with the holy water, and the establishment of them in the enjoyments of Swarga. The whole story is told in the First Book of the Rāmāyaṇa, from the 321 to the 35th section.

Verse 319. She, who with smiling waves sportive strayed.] The earth being unable to bear the sudden descent of so great a river as the Ganges, Śiva was induced, at the intercession of Kingrathu, to interpose his sacred head. Accordingly, Ganga first alighted on the head of the deity, and remained for a considerable period wandering amongst the tresses of his long and entangled hair, to the extreme jealousy and displeasure, according to Kālidāsa, of the goddess Gauri or Parvati, Śiva's consort.

Verse 333. Thy form, like Indra's Elephant.] We have already noticed that presiding deities are attached to the various points of the compass, and that each of these deities is furnished with a male and female Elephant. Amongst these, the most distinguished is Airi-
ra, the Elephant of Indra, in his capacity of Regent of the East.

स्यादस्थानोपगतयमुनासङ्गमेनाभिराना ॥ ५३ ॥
 आसीनानां सुरभित्तिलं नाभिगन्धिर्मृगाणा
 तस्या एव प्रभवमचल प्राप्य गीरं त्रुपारैः ॥
 बह्यस्यध्वयम्विनयने तस्य गृह्णे निपण-
 श्शोभा शुभ्रचिनयनवृपोत्वातपद्मोपमेयाम् ॥ ५४ ॥

With sacred glooms the darkening waves shall glide,
 As where the Jumna mixes with the tide

As Śiva's Bull upon his sacred neck,
 Amidst his ermine, owns some sable speck ,
 So shall thy shade upon the mountain show,
 Whose sides are silvered with eternal snow
 Where Gunga leads her purifying waves,
 And the Musk Deer spring frequent from the caves

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Verse 353. As where the Jumna mingles with the tide.] The waters of the Jumna or Yamunā, are described as much darker than those of the Ganges at the point of the confluence from the circumstances of the stream being less shallow and less discoloured with clay or sand. Occasionally indeed the waters of the Ganges there are so white from the diffusion of earthy particles, that, according to the creed of the natives the river flows with milk. The confluence of rivers always forms a sacred spot in India but the meeting of the Ganges and Jumna at Prayāga or Allahabad from the sanctity of both the currents and from the supposed subterraneous addition of the Saraswati, is a place of distinguished holiness.

Verse 354. As Śiva's Bull upon his sacred neck.] The Bull is the vehicle of Śiva and this animal of the god is always painted of a milk white colour.

Verse 361. And the Musk Deer spring frequent from the caves.] This animal is what is called the Thibet Musk; "but its favourite residence is among the lofty Himalley (Himalaya) mountains, which I de Tartary from Hindustan." See the best account of the Musk Deer yet published in Gladstone's Oriental Miscellany Calcutta 1799 accompanied with accurate drawings by Mr Home of the figure teeth hoofs, &c

तं चेवायी सरति सलस्कन्धसद्वृजन्मा
वाधेतोक्ताक्षयितचमरीवालभासे दवाग्निः ॥

From writhing boughs should forest flames arise,
Whose breath the air, and brand the Yak supplies,

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Verse 365 Should forest flames arise.] The conflagration of the woods in India is of frequent occurrence and the causes of it are here described by the poet. The interwining branches of the Saral (*Pinus longifolia*) of the Bambu and other trees, being set in motion by the wind their mutual friction engenders flame. Thus spread abroad by the air and, according to the poet, by the thick tails of the Yak of Tartary or Bos Grunniens (from which Chowries are made) readily communicates to the surrounding foliage, dried up by the heat of the sun and exceedingly inflammable. The burning of a forest is so well described in the *Kisa Sanhita* that I cannot avoid citing the passage, although its length perhaps requires an apology:

यदुदरवदाहात् सुप्रशाम्यपरेहा
पहपवननेगान् चित्तंनुच्छपरी ॥
दिनच्छपिजावात् दीपगोवा समताद्
विदुषति भयमुचैरीयमाया यनाहा ॥ २२ ॥
विक्रमनरकुमुभरखच्छिन्दुभासा
पहपवननेगोद्वृजनेन तुरीन् ॥
त्रद्विच्छपितावादिहृगवाकुलेन
दिशि दिशि च्छिन्द्या भूषण पावकेन ॥ २३ ॥
ध्वनति पवनविह्वं पर्वतानी इरेषु
स्फुटति पदुनिनाद शुष्करीशास्फुटेषु ॥
मनर्तनं तुर्यमथे लम्बवृद्धिं ध्वनेन
ध्वपयति मृगमर्गे शान्तगो दवाग्नि ॥ २४ ॥
यदुदर इव जातं शास्फुटीना यनेषु
स्फुटति मनच्छीट कोटीषु दृग्गामान् ॥
चच्छिन्दतस्मात्तादुत्पन्नमागु भुवाद्
ध्वनति पवनपूरं जपेत्तोग्निर्वेताने ॥ २५ ॥

शहस्येनं शमयितुमलं वारिधारासहस्रै-
रपन्नार्तिप्रशमनफलाः सम्पदो द्युत्तमानाम् ॥ ५५ ॥

ये त्वां मुक्त्यनिमसहनाः स्वाङ्गभङ्गात् तस्मिन्
दर्शितेकादुपरि शशा लक्ष्मिष्यन्त्यलक्ष्मम् ॥

Instant afford the aid 'tis thine to lend,
And with a thousand friendly streams descend.

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Of all the fruits that fortune yields, the best
Is still the power to succour the distress.

Shame is the fruit of actions indiscreet,
And vain presumption ends but in defeat.

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Which, omitting a few repetitions and excrescences, may be thus translated

The forest flames—the foliage, sear and dry,
Bursts in a blaze beneath the torrid sky
Fanned by the gale, the fires resplendent grow,
Brighter than blooming Safflower's vernal glow,
Brighter than Minium's fierceness, as they wind
Around the branch, or shoot athwart the rind
Play through the leaves, along the trunk ascend,
And o'er the top in tapering radiance end.
The crackling Bambu rushing flames surround,
Roar through the rocks, and through the caves resound.
The dry blade fuel to their rage supplies,
And instant flame along the herbage flies,
Envelops the forest tenants in its sphere,
And in its rapid course outstrips the deer
Like palest gold the towering ray aspires,
And wafting gusts diffuse the wafting fires
Wide fly the sparks, the burning branches fall,
And one relentless blaze envelopes all.

तान् दुर्बीयास्तुमुलकाकावृष्टिहासावक्षीषीन्
के वा न स्युः पभिवपदं निष्कलारम्भयत्नाः ॥ ५६ ॥

तत्र व्यक्तं हृदि चरणान्वासमर्द्धन्दुमीले-
शशब्त् सिद्धिरुपचितवलिं भक्तिनम्रः परीयाः ॥

So shall the Śarabhas, who thee oppose,
Themselves to pain and infamy expose ;
When round their heads, amidst the lowering sky,
White as a brilliant smile, thy hailstones fly
Next to the mountain, with the foot impress
Of him who wears the crescent for his crest,

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Verse 373. The Śarabha is a fabulous animal, described as possessing eight legs, and of a fierce untractable nature. It is supposed to haunt these mountains especially.

Verse 376. White as a brilliant smile.] It is remarkable that a laugh or smile is always compared to objects of a white colour, by Hindu writers.

Verse 377. Next to the mountain, with the foot impress.] The fancied or artificial print of some saint or deity on hills or detached stones is a common occurrence in the creeds of the East. The idea is not confined to the inhabitants of Hindustan, but is asserted similarly by those of Nepal, Ceylon, and Ava; as may be seen in Turner's Journey to Nepal, Symes's Embassy to Ava, &c. The Mussalmans also have the same notion with respect to many of the Prophets, for they believe that the marks of Adam's feet remain on a mountain in the centre of Ceylon; and that those of Abraham were impressed upon a stone which was formerly at Mecca, and which he had used as a temporary scaffold in constructing the upper part of the primary Ka'ba. A number of similar stories may be found in Mirkhond, and other Mohammedan authors. The Himalaya mountains are the scene of most of Śiva's adventures, his religious abstractions, his love marriage, &c., and the place here mentioned may have some connexion with the Ghāt, and neighbouring hill at Haridwara, mentioned in Capt. Payer's account of the survey of the Ganges, by the name of Harika Paur, "the foot of Har - w Śiva."

यस्मिन् दृष्टे करणविगमादूरमुञ्जुतपापा'
कल्पन्ते स्य स्थिराणपदप्राप्तये अद्यधाना. ॥ ५१ ॥

Devoutly pass, and with religious glow
Around the spot in pious circles go 380
For there have Saints the sacred altar raised
And there eternal offerings have blazed,
And blest the faithful worshippers, for they
The stain of sin with life shall cast away, 284
And, after death, a glad admittance gain
To Śiva's glorious and immortal train

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Verse 380. Around the spot in pious circles go] Circumambulating a venerable object, or person is a usual mark of profound respect. Thus, in Sakuntala Kanva thus addresses his foster-daughter on the eve of her departure

चले इत् सद्यो हुताग्नीन् प्रदक्षिणीकुरुष्व ।

" My best beloved come and walk with me round the sacrificial fire."

And again in the Rāmāyana we have the same ceremony described thus

जनकस्य षष् चतुर्वा पाणीन् पाणिभिरप्युक्षन् ।

चत्वारो षट्पत्नीं पश्चिदस्य मते स्थिता ॥

अग्निं प्रदक्षिणं कृत्वा येदिं दमानयेय च ।

चत्वींशति महात्मान सहभाषी स्पृहसा ॥

" Hearing the words of Janaka the four supporters of Raghu's race previously placed according to the direction of Vāśiṣṭha, took the hands of the four damsels with theirs, and with their spouses, circumambulated the fire, the altar the king and the sage."

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A somewhat similar practice seems to have been in use amongst the Celtic nations. The Highland leech, who is called to the aid of Waverley " would not proceed to any operation until he had perambulated his couch three times moving from east to west, according to the course of the sun." And Sir Walter Scott observes, in a Note that the Highlanders will still make the detail " (the circumambulation or pra-dakshina) around those whom they wish well to."

शब्दायन्ते नधुमन्त्रिलिः कीचकाः पूर्यमाणाः
 संरक्ताभिल्लिपुण्विजयो गीयते किन्नरोभिः ॥
 निहादी ते मुरज इव चेत् कन्दरेषु च्वनिः स्वात्
 सङ्गीतार्थो ननु यद्गुपतेस्तव भाषी सममः ॥ ५८ ॥

प्रालेयाद्रेरुपतटमतिक्रम्य तांलान् विशेषान्

Here wake the chorus:—bid the thunder's sound.

Deep and reiterated, roll around,

39

Loud as a hundred drums;—while softer strains

The swelling gale breathes sweetly through the canes;

And from the lovely songsters of the skies,

Hymns to the victor of Tripura rise.

392

Thence to the snow-clad hills thy course direct,

And Krauncha's celebrated pass select; > .

ANNOTATIONS.

Verse 391. The lovely songsters of the skies] are the females of the Kinnaras, or demigods, attendant upon Kuberā, and the musicians of Swarga.

Verse 392. Hymns to the victor of Tripura rise.] Tripura is the name of a city, or rather, as its etymology implies, three cities collectively: these formed the domain of a celebrated Demon, or ASUR, destroyed by Śiva, and were reduced to ashes by that Deity. According to the Commentators, we have here a full and complete concert in honour of Mahādeva.

Verse 394. And Krauncha's celebrated pass select.] I have not been able to make any thing of this pass or *hoṣṭ* (श्रीवल्गु). The original text states it to be on the very skirt (उपर) of the snow mountain, and calls it also *हृवर्ग*, 'The gate of the geese,' who fly annually this way to the Mānsarovara lake. Krauncha is described as a mountain, in the Mahābhārat, and, being personified, is there called the son of Maināka. A mountain also called Krauncha Meru occurs in Mr. Willford's lists, amongst those mountains situated in the north. It must lie at some distance from the plains; and perhaps the Poet, by using the term *उपर*, implies its relative situation with the loftiest part of the range or proper snow-clad mountains.

हंसघारे भृगुपतियशोवत्सि यत्क्रीञ्चरन्ध्रम् ॥
 तेनोदीचीं दिशमनुसेस्तिर्यगायामशोभी
 श्यामः पादो बलिनिममनाभ्युद्यतस्येव विष्णोः ॥ ५९ ॥

That pass the swans in annual flight explore ;
 And erst a Hero's mighty arrows tore. 396
 Winding thy way due north through the defile,
 Thy form compressed, with borrowed grace shall smile
 The sable foot that Bali marked with dread,
 A god triumphant o'er creation spread 400

ANNOTATIONS.

Verse 396. And erst a Hero's mighty arrows tore.] The Krauncha pass, or defile, in the Krauncha mountain, is said to have been made by the arrows of Bhṛgupati, or Parasurama, who was educated by Śiva on Mount Kailāsa, and who thus opened himself a passage from the mountains upon the occasion of his travelling southwards to destroy the Kshatriya or military race. Parasurama is an Avatar, or descent of Vahūa, in the person of the son of the Saint Jamadagni; and this Saint being also descended from the celebrated sage Dīgna. His son is named Bhṛgupati, or, Chief of that race. See Legend of Parasurama, Vahūa Purāna, p. 401. The figure in the Krauncha mountain is, in the Vāya and Vamana Purānas, ascribed to Kīrtikya. Ibid., p. 162, note 10.

Verse 399. The sable foot that Bali marked with dread.] The story of Bali and the Vāmana, or dwarf Avatar, was first told by Bonnerat, and has since been frequently repeated. As the former is a good specimen of the style in which Hindu legends were narrated by European travellers in the last century, it may be here inserted. "The fifth incarnation was in a Daman dwarf, under the name of Vāmana: it was wrought to restrain the pride of the giant Baly. The latter, after having conquered the gods, expelled them from Sorgon; he was generous, true to his word, compassionate, and charitable. Vāchou, under the form of a very little Daman, presented himself before him while he was sacrificing, and asked him for three paces of land to build a hut. Baly ridiculed the apparent imbecility of the dwarf, in asking him that he ought not to listen to a demand so trifling,—that his generosity could bestow a much larger donation of land. Vāman answered, that being of so small a stature, what he asked was more than sufficient. The prince immediately granted his request;

गत्वा चोद्यं दशमुखभुजोच्चासितप्रसृतये

Ascended thence, a transient period rest,
Renowned Kailasa's venerated guest.

ANNOTATIONS.

and, to satisfy his covetousness poured water into his right hand which was no sooner done than the dwarf grew so prodigiously that his body filled the universe! He measured the earth with one pace and the heavens with another and then summoned Bely to give him his word for the third. The prince then recognised Vachanou, adored him and presented his head to him; but the god, satisfied with his submission, sent him to govern the Pandalon and permitted him to return every year to the earth, the day of the full moon, in the month of November.

SCOTT'S VOYAGES IN THE EAST INDIES, CALCUTTA EDITION, VOL. I. p. 22

Verse 402 [Kailasa's venerated guest.] Kailasa, as it here appears a part of the Himalaya range, is in fable a mountain of costly gems or of crystal the site of Kuber's capital, and the favourite haunt of Siva. I shall borrow from the notes to Southey's *Curse of Kehama*, a description of it from Baldaeus, curious enough in itself but still more so for its strange medley of accuracy and incorrectness and its uncouth transformation and commixture of the Sanskrit names. "The residence of Izora (*Livara* or *इवरा*) is upon the silver mount Kalaja (*Kailasa* or *कैलास*) to the south of the famous mountain Mahameru, being a most delicious place planted with all sorts of trees that bear fruit all the year round. The roses and other flowers send forth a most odiferous scent, and the pond at the foot of the mount is enclosed with pleasant walks of trees that afford an agreeable shade whilst the peacocks and divers other birds entertain the ear with their harmonious notes as the beautiful women do the eyes. The circumjacent woods are inhabited by a certain people called Manus or Rikus (*Rushis* or *रुषि*) who, avoiding the conversation of others spend their time in offering daily sacrifices to the god.

"It is observable that though these Pagans are generally black themselves, they do represent these Rikus to be of a fair complexion with long white beards, and long garments hanging cross-ways, from about the neck down over the breast. They are in such high esteem among them that they believe whom they bless are blessed and whom they curse are cursed.

"Within the mountain lives another generation called Jaxagimera (*Yaksha* or *यक्ष* and *Kinnara* or *किन्नर*) and *Quendra* (*Indra* or *इन्द्र*) who are free from all trouble, and spend their days in continual contemplation praise and prayers to god. Round about the mountain stand seven ladders by which you ascend to a spacious plain in the middle whereof is a bell

कैलासस्य त्रिदशवनितादर्पणस्यातिथिः स्याः ॥
 तुङ्गोच्छ्रायैः कुमुदविशदैर्यो वितत्य स्थितः खं
 राशभूतः प्रतिदिशमिव अम्बकस्याट्टहासः ॥ ६० ॥

That mount, whose sides with brightest lustre shine,
 A polished mirror, worthy charms divine; 404
 Whose base a Rávan from its centre wrung,
 Shaken, not sundered, stable though unstrung;
 Whose lofty peaks to distant realms in sight:
 Present a Śiva's smile, a lotus white. 408

ANNOTATIONS.

of silver and a square table, surrounded with nine precious stones of divers colours; upon this table lies a silver rose, called *Tamarepa* (?), which contains two women as bright and fair as a pearl: one is called *Briguan* (?), i.e. 'The lady of the mouth,' the other *Tarasu* (?), i.e. 'The lady of the tongue;' because they praise God with the mouth and tongue. In the centre of this rose is the triangle of *Quirelinga* (*Siva-linga*), which, they say, is the permanent residence of God." *BALDESA*. The latter part of this description is quite new to the *Pandita*, and I suspect is rather *Mohammedan* than *Hindu*. Little is said of *Kailasa* in authentic *Hindu* legend. See *Vishva Purāna*, p. 172.

Verse 404. [Shaken, not sundered, stable though unstrung.] This alludes to a legend of *Rávanā's* having attempted to remove the mountain from its situation; although he did not succeed as well as *Satan* and his compeers, when,

"From their foundations loosening to and fro,
 They plucked the seated hills."

He considerably unthrew its foundations. The story perhaps originates with the curious vibrating rock at *B'ahkal param*; of which it may be said, as is observed by *Selden* of *Malabar* i.e. *Ambrose's* stone in *Corwall*, not far from *Penzance*, that "it is so great, that many men's united strength cannot remove it, yet with one finger you may wag it."

Verse 407. [Whose lofty peaks to distant realms in sight.] The lofty peaks of the *Himalaya* range of mountains are very justly stated by the poet to be visible to surrounding regions (*दृश्यं*). They are seen, in the south, from situations more remote than those in which any other peaks have been discovered; and the supposition of their exceeding even the *Andes* in elevation has been confirmed by recent inquiries.

उत्पश्यामि त्वयि तटगते त्रिग्धभिचाञ्चनाभे
 सद्यःकृन्नद्विददशनब्देदगौरस्य तस्य ॥
 गोभामदेः स्तिमितनयनमेदृशीयां भवित्री-
 मंगन्यस्ते सति हलभृतो मेचके वाससीव ॥ ६१ ॥

And lo! those peaks, than ivory more clear,
 When yet unstained the parted tusks appear,
 Beam with new lustre, as around their head ;
 Thy glossy glooms metallic darkness spread ;
 As shews a Halabhrita's sable vest,
 More fair the pallid beauty of his breast.

412

ANNOTATIONS.

Verse 412. Thy glossy glooms metallic darkness spread.] The expression in the original (विचक्रिन्निवाञ्चनाभे) may be rendered, "shining like glossy powdered antimony," a preparation used for darkening the eye-lashes or the edges of the eye-lids, a practice common to the females of the East. It is also explained to mean merely, "black divided antimony;" and the shining greyish-blue of the sulphuret of antimony, the substance alluded to, may often be observed in the hue of heavy clouds. ○

Verse 413. Halabhrita is a name of Balarāma ; and implies, as has been before explained, his use of a ploughshare as a weapon. He is represented of a white colour, clothed in a dark-blue vest, and is thus alluded to in the introduction to the Gīta Govinda of Jayadeva:

बहसि यदुपि विद्महे चरुर्न जलद्वारं हलहृदिभीदिनिह्लिङ्गयदुनयम् ॥
 केशव भूहलभृत्पुत्र मय प्रगदीय हो ॥

Thus translated by Sir William Jones, in his Essay on the Chronology of the Hindus: "Thou bearest on thy bright body a mantle shining like a blue Cloud, or like the water of the Yamuna tripping towards thee through fear of thy furrowing ploughshare, O Kesava ! assuming the form of Balarāma, be victorious O Her ! Lord of the Universe."

Verse 416. In sport may Gauri wish her Śiva stray] I have already noticed that these mountains are the scene of Śiva's loves and sports they may still be considered as his favourite haunts, for some traces of him seem to start up in every direction amongst them. See the late Travels to the Source of the Ganges, and Col. Hardwicke's Tour to Simnagar

हिवा तस्मिन् भुजगवलयं शम्भुना दत्तहस्ता
 क्रीडाशिले यदि च विहेत् पादचारेण गीरी ॥
 भङ्गीभङ्ग्या विरचितवपुः सत्प्रितान्गार्जलैयः
 सोपानत्वं व्रज पदसुरास्पर्शमारोहणेषु ॥ ६२ ॥

तथावश्यं वलयकुलिशोद्धृतनोङ्गीर्षतोयं
 नेप्यन्ति त्वां सुरयुवतयो यन्त्रधारागृहत्वम् ॥

Haply across thy long and mountain way
 In sport may Gaurī with her Śiva stray; 416
 Her serpent bracelet from her wrist displaced,
 And in her arms the mighty god, embraced.
 Should thus it fortune, be it thine to lend
 A path their holy footsteps may ascend; 420
 Close in thy hollow form thy stores compress,
 While by the touch of feet celestial blest.
 Then shall the nymphs of heaven, a giddy train,
 Thy form an instrument of sport detain; 424
 And with the lightning, round each wrist that gleams,
 Shall set at liberty thy cooling streams.

AN NOTATIONS.

Verse 421. Thy form an instrument of sport.] Literally, "They shall take thee as being the abode of an artificial water-work"—a jet-d'eau, or shower-bath; or, according to some of the Commentators, a vessel for sprinkling water, either a common syringe or squirt, or the more elegant Asiatic apparatus in use for sprinkling perfumed waters, especially rose-water—a *Goob-pūsh*.

Verse 423. And with the lightning, round each wrist that gleams.] The diamond and thunderbolt, according to Hindu notions, are of one substance, and are called by the same appellation (वज्र). As the fall of the thunderbolt is usually followed by rain, and may there-
 be

ताभ्यो मोक्षस्तव यदि सरो घर्मलव्यस्य न स्यात्
श्रीडालोलाः श्रवणपरुषैर्गर्जितैर्भाययेस्ताः ॥ ६३ ॥

हेमाभोजप्रसवि सलिलं मानसस्याद्दानः
कुर्वन् कामात् दणमुक्षपटप्रीतिर्मैरावतस्य ॥
धुन्वन् वातैस्सजलपूपतैः कल्पवृक्षाशुकानि

But should they seek thy journey to delay—

A grateful solace in the sultry day—

128

Speak harsh in thunder, and the nymphs shall fly

Alarmed, nor check thy progress through the sky.

Where bright the mountain's crystal glories break,

Explore the golden lotus-covered lake ;

432

Imbibe the dews of Mánasa, and spread

A friendly veil round Airavata's head ,

ANNOTATIONS.

be considered as its cause, the proximity and the mutual friction of the same substance upon the wrists of our young ladies is, in like manner, supposed to occasion the dispersion of the fluid treasures of the Cloud.

Verse 433. Mánasa, Manasarovara, or commonly Man-sarovar, is a celebrated Lake situated in the centre of the Himálaya mountains, and was long said to be the source of the Ganges and Brahmáputra rivers: with respect to the first of these, the statement has been found to be erroneous, and we have no positive proofs of its accuracy with regard to the latter. When the passage in the text was translated, the chief information regarding the latter was derived from the vague reports of Hindu Pilgrims. Since then, Manasarovara was visited by that enterprising traveller, Moorcroft. He has not yet had a successor.

We here take leave of the geographical part of the poem, which is highly creditable to Kálidása's accuracy, and now come to the region of unmixt fable—the residence of Envara and his attendant demigods.

Verse 434. A friendly veil round Airavata's head.] Indra's Elephant, ut supra, verse 300.

आयाभिनस्फटिकविशदं निर्विशेस्तं नगेन्द्रम् ॥ ६३ ॥

तस्योत्तङ्गे प्रणयिन इव सस्तनङ्गादुकूलां
न त्वं दृष्ट्वा न पुनरलकां ज्ञास्यसे कामचारिन् ॥
या वः काले वहति सलिलीङ्गास्मुच्चैर्विमानै-
र्भुक्ताजालयथितमलकं कामिनीवाभवृन्दम् ॥ ६५ ॥

विद्युत्पतन्तं ललितवनितास्त्रेन्द्रचापं सचिपा-
स्सङ्गीताय प्रहतमुखाः स्निग्धगम्भीरघोषम्

Or, life dispensing, with the Zephyrs go,
Where heavenly trees with fainting blossoms blow

436

Now on the mountain's side, like some dear friend,
Behold the city of the gods impend,
Thy goal behold, where Ganga's winding rill
Skirts like a costly train the sacred hill,
Where brilliant pearls descend in lucid showers,
And Clouds, like tresses, clothe her lofty towers.

There every palace with thy glory vies,
Whose soaring summits kiss the lofty skies.

444

ANNOTATIONS.

Verse 436. Where heavenly trees with fainting blossoms blow] Laterally the Kalpa trees, one of the five kinds which flourish in Indra's heaven. They are thus enumerated in the Amara Koṣha:

एते देवदत्तो मन्दाः पारितापकः ।

सन्तानं फलपुष्पश्च पुंसि वा हस्तिन्दनम् ॥

Verse 438. The city of the gods (ः पत्तना) Alaka, the capital of Ikṣvaku.

चक्रस्तीर्य मयिनयभुवतुङ्गमबलिहात्राः
 प्रासादास्त्वां तुलयितुमलं यच्च तैस्त्रिविधैः ॥ ६६ ॥
 हस्ते लीलाकनलमललं चालकुन्दानुविद्ध
 नीता लीघप्रसवरजसा धारुतानाननथीः ।

Whose beauteous inmates bright as lightning glare,
 And labors mock the thunders of the air,
 The rainbow flickering gleams along the walls,
 And glittering rain in sparkling diamonds falls

4.5

There lovely triflers wanton through the day,
 Dress all their care, and all their labour play;
 One while, the fluttering Lotus fans the fair,
 Or Kunda top-knots crown the jetty hair

152

ANNOTATIONS

Verse 449 I have availed myself of the aid of the Commentators to make out this passage rather more fully than it occurs in the original, and consequently more intelligibly to the English reader. The poet describes the toilet of the Yakshams, or female Yakshas through the six seasons of the year by mentioning as the selected flowers, those peculiar to each period. Thus the Lotus blooms in Sarat or the sultry season, two months of our autumn, the Kunda (*Jasminum pubescens*) in Siurs or the dewy season, the Lodi, a species of tree (*Symplocos racemosa*, Rox.) is in blossom in Hemanta or winter, the Karavaka (*Gomphrena glabrosa*) in Vasanta or spring, the Śirisha (*Mimosa Śirisha*) in the hot months, or Grishma, and the Nipa or Kadamba (hence Kadamba) at the setting in of the rains. It is to the Commentators also that I am indebted for the sole occupation of the goddesses being pleasure and love. The fact is,

—To sing to dance,

To dress, and troll the tongue, and roll the eye.

constitutes a very well educated female according to the customs of Hindoostan. We cannot help, however, being pained with the simplicity and propriety of taste which gives to the -raccial ornaments of nature so prominent a part in the decoration of feminine beauty

चूडापात्रे नवकुर्वकं चारुकर्षे गिरीपं
सीमन्ते ऽपि तदुपगमजं यत्र नीपं वपूनाम् ॥ ६७ ॥

यस्यां यथास्मितमणिमयान्येत्य हर्म्यस्थलानि
ज्योतिष्छायाद्युसुमरचितान्युत्तमस्तीसहायाः ॥
आसेवन्ते मधु रतिस्तं कल्पवृक्षप्रसूतं
तत्रभीरुधनिपु शनकैः पुष्करेष्वाहतेयु ॥ ६८ ॥

Now, o'er the cheek the Lodh's pale pollen shines,
Now midst their curls the Amaranth entwines.

These graces varying with the varying year,
Śirīsha-blossoms deck the tender ear;

456

Or new Kadambas, with thy coming born,
The parted locks and polished front adorn.

Thus graced, they woo the Yakshas to their arms,
And gems, and wine, and music, aid their charms.

460

The strains divine with art celestial thrill,
And wines from grapes of heavenly growth, distil.

The gems bestrew each terrace of delight,

Like stars that glitter through the shades of night.

464

ANNOTATIONS.

Verse 462. And wines from grapes of heavenly growth distil.] So MILTON, *Paradise Lost*, v 426:

—In heaven, the trees

Of life ambrosial frutage bear, and vines yield nectar

And again, line 835:

—Rabied nectar flows,

Fruit of delicious vines, the growth of heaven.

Verse 464. Like stars that glitter through the shades of night.] Thus B. JONSON:

The stars that are the jewels of the night.

गत्युत्कम्पादलकपतितैर्येव मन्दारपुष्पैः
 क्लृप्तच्छेदैः कनकनलिनैः कर्णविभंगिभिश्च ॥
 मुक्ताजलिस्तनपरिसरच्छिन्नसूचैश्च हरि-
 नैशो मार्गस्रवितुस्सूयते कामिनीनाम् ॥ ६९ ॥
 नीवीवन्धोद्ध्वसितशिथिलं यच्च यक्षाङ्गनानां

There, when the Sun restores the rising day,
 What deeds of love his tell-tale beams display !
 The withered garlands on the pathway found ;
 The faded lotus prostrate on the ground ; 469
 The pearls, that bursting zones have taught to roam,
 Speak of fond maids, and wanderers from home
 Here filled with modest fears, the Yaksha's bride
 Her charms from passion's eagerness would hide ; 472

ANNOTATIONS.

Verse 470 Speak of fond maids, and wanderers from home.] I have already mentioned
 that the Hindus always send the lady to seek her lover, and they usually add a very reason-
 able degree of ardour and impatience. Our poet, in another place, compares the female so
 engaged to a rapid current. Thus, in the *Kita Sankhāra* :

निपातयन्तः पृथिव्यदुद्गमान्
 मृदुदेवैर्नलितैर्निर्मलैः ।
 स्त्रियः प्रवया इव प्रवदिवयाः
 मयान्ति नद्यस्तदे पर्येतिषिम् ॥

Fast flow the turbid torrents, as they sweep
 The shelving valleys to rejoin the deep :
 Impetuous as the maid whom passion warms,
 And drives impatient to her lover's arms,
 Along they bound with unresisted force,
 And banks and trees demolish in their course

वासः कामादनिभृतकरेप्याक्षिपात्सु ग्रियेषु ॥
 अर्चिस्तुङ्गानभिमुपगतान् प्राप्य रानप्रदीपान्
 हीमूढानां भयति विफलप्रेरणा चूर्खनुधिः ॥ ७० ॥

नेषा नीतास्सततगतिना ये विमानायभूमी-
 रालेख्यानां सजलकणिका दीपमुत्पाद्य सद्यः ॥
 शङ्कास्मृष्टा इव जलमुचस्त्वाहशा गम जालै-

The bold presumption of her lover's hands
 To cast aside the loosened vest, withstands ;
 And, feeble to resist, bewildered turns
 Where the rich lamp with lofty radiance burns, 47
 And vainly whelms it with a fragrant cloud
 Of scented dust, in hope the light to shroud
 The gale that blows eternally their guide,
 High over Alaká the clouds divide 48
 In parted masses, like the issuing smoke
 Of incense by the lattice-meshes broke :
 Scattered they float, as if dispersed by fear,
 Or conscious guilt spoke retribution near, 484

ANNOTATIONS.

Verse 478. Of scented dust.] She casts upon it a handful of *Chúrná*, which means not only any powdered or pounded substance, but especially aromatic powders, which we may suppose to constitute part of an Indian lady's toilet, as they did in the last century of those of Europe, when the toilet of a belle was equipped

With patches, powder-box, pulvil, perfumes.

धूमोत्तारानुकृतिनिपुणा जर्जरा निम्पतन्ति ॥ ७१ ॥

यच्च स्त्रीणां प्रियतमभुजोद्धासितालिङ्गिताना-
मद्ग्लानिं सुरतजनितं तन्नुजालावलम्बाः ॥

त्वत्सरोधापगमविशदैः प्रेरिताश्चन्द्रपदि-
र्यालुम्पन्ति स्फुटजललयस्यन्दिनश्चन्द्रकान्ताः ॥ ७२ ॥

मन्त्रा देवं धनपतिसखं यत्र साक्षादसन्तं

Their just award for showers that lately soiled
Some painted floor, or gilded roof despoiled.

Ere yet thy coming yields opposing gloom,
The moon's white rays the smiling night illumine,
And on the moon gem concentrated fall,
That hangs in woven nets in every hall,
Whence cooling dews upon the fair descend,
And life renewed to languid nature lend

199

4

What though while Śiva with the god of gold
Delights a friendly intercourse to hold;

ANNOTATIONS.

Verse 466 Some painted floor] It is customary amongst the Hindus, upon festival occasions, to smooth and paint the ground on which worship is to be performed, or the assembly to be held. As this spot is generally in an open area within the walls of the house, a shower of rain is of course very hostile to such decoration.

Verse 469 The moon-gem, or Chandrakānta (चन्द्रकान्त) which is supposed to absorb the rays of the moon and to emit them again in the form of pure and cool moisture.

प्रायश्चापं न वहति भयान्मन्मथः पद्मदञ्जम् ॥
 सभ्रूभङ्गप्रहितनयनीः द्यामिलक्ष्मिण्यमोषि-
 क्षत्स्यारम्भश्चदुलबनितापिभ्रमेय सिद्धः ॥ ७३ ॥
 क्षचानारं धनपतिगृहाद्गुप्तेरेणास्मदीयं

The Lord of Love, remembering former woe,
 Wields not in Alaká his bee-strung bow,
 Yet still he triumphs: for each maid supplies
 The fatal bow with love-inspiring eyes;
 And wanton glances emulate the dart,
 That speeds unerring to the beating heart.

496

500

Northward from where Kuyera holds his state,
 Where Indra's bow surmounts the arching gate;

ANNOTATIONS

Verse 493. The Lord of Love, remembering former woe.] This alludes to the fate which befel the Hindu Cupid upon his assailing Siva, whom, at the desire of the gods, he inflamed with the love of Parvati. Śiva, in his wrath, reduced the little deity to ashes, by a flame from the eye in his forehead, and, although he was subsequently restored to animation, he is here supposed to remain in dread of his former enemy. The whole story is spiritedly told in Sir William Jones's Hymns to Camdeo and to Durgá.

Verse 499. And wanton glances emulate the dart.] The eye-darting arrows is an idea familiar to English poetry, as in these instances:

Her eye darted contagious fire.

MILTON.

Her eyes carried darts of fire,

Feathered all with swift desire

GREENE'S "Never too late."

I note perceive how in her glancing sight

Legions of loves with little wings did fly,

Darting their deadly arrows fiery bright.

SPENCER Sonnet 16.

And those love-darting eyes shall tell no more

POPE'S Elegy

दृग्दृक्षं सुरपतिधनुश्चारुणा तोरणेन ॥
 यस्योदाने कृतव्रतनयः कान्तया वर्द्धितो मे
 हस्तमापस्तवकनमितो बालमन्दारवृक्षः ॥ ७४ ॥

वापी चास्मिन् मरुतशिलावदसोपानमार्गा
 हेमिच्छन्ना कमलमुकुलैः क्षिग्धवैटूर्यैनालैः ॥
 यस्यास्तीये कृतवसतयो नानसं सन्निकृष्टं
 न घ्यास्यन्ति व्यपगतशुचस्त्वामपि प्रेक्ष्य हंसाः ॥ ७५ ॥

Where on rich boughs the clustering flower depends,
 And low to earth the tall Mandāra buds,
 Pride of the grove, whose wants my fair supplies,
 And nurtures like a child—my dwelling lies

504

There is the fountain, emerald steps denote,
 Where golden buds on stalks of coral float,
 And for whose lustrous waves the Swans forsake
 Pleased at thy sight, the mount encircled lake

506

ANNOTATIONS.

Verse 504. The tall Mandāra.] The Coral tree, *Erythrina Indica*.

Verse 506. And nurtures like a child.] Tender attachment to natural objects is one of the most pleasing features in the poetical compositions of the Hindus. It is very frequently expressed, and perhaps in few places with more beauty than in the drama of *Sakuntala*, where you depart from the bower of her foster father she bids adieu to the plants she had carefully tended, and the orphan lawn she had reared. The whole of this scene must be read with pleasure and may be classed with the departure of Goldsmith's village family from Auburn and the farewell of Eve to the bowers of Paradise.

यस्यात्तीरे रचितशिखरः पेशलेन्द्रनीलः
 क्रीडाशीलः फनककदलीवेष्टनः प्रेक्षणीयः ॥
 मद्देहिन्याः प्रिय इति सखे चेतसा ज्ञातरेण
 प्रेक्ष्योपान्तस्फुरिजातडितां त्वां तमेव स्मरन्नि ॥ ७६ ॥

रक्ताशोकथलकिशलयः केशरस्तव यान्ताः
 प्रत्यासन्नः कुरुवकवृतेर्मापधीमसदपस्य ॥

Soft from the pool ascends a shelving ground,
 Where shades devoted to delight abound ; 512
 Where the cœrulean summit towers above
 The golden circle of a plantain grove :
 Lamented haunts ! which now in thee I view,
 As glittering lightnings girt thy base of blue. 516

See where the clustering MádHAVI entwines,
 And bright KuruVAKA the wreath confines ;
 Profuse, AśOKA sheds its radiant flower,
 And budding KeśARA adorns the bower : 520

ANNOTATIONS.

Verse 517 The MádHAVI entwines.] This Creeper (*Gartocera racemosa*, or *Banisteria Bengalensis*) is often alluded to by the Poets, for its superior elegance, and the beauty of its red blossoms.

Verse 518. KuruVAKA is the crimson Amaranth. The Sanskrit name is also applied to a blue species of *Barleria*.

Verse 519 Profuse, Asoka sheds its radiant flower.] *Jonesia Aśoka*, speaking of which Sir William Jones says: "The vegetable world scarcely exhibits a richer sight than an Aśoka tree in full bloom.

Verse 520 And budding KeśARA.] A tree yielding a strong smelling flower (*Mimusops elengi*).

एकस्त्रयास्तव सह मया यामपादांभिलापी
गङ्गापत्नी पदनमदिरां दोहदच्छयनास्याः ॥ ७१ ॥

तन्मध्ये च स्फटिकफलका चाञ्चनी वासयति-
लूले यद्वा मणिभित्ततिम्रीढवंशप्रकाशिः ॥
तालिशिञ्जद्वलयसुभगीः वानया नर्तितो मे
बामध्यास्ते दिवसयिगने नीलकरुदः सुदृढः च ॥ ७८ ॥

These are my rivals, for the one would greet,
As I would willingly, my charmer's feet,
And, with my fondness, would the other sip
The grateful nectar of her honeyed lip

524

A golden column, on a crystal base,
Begirt with jewels, rises o'er the place
Here, when the evening twilight shades the skies,
The blue-necked Peacock to the summit flies,
And moves in graceful circles to the tone
My fair awakens from her tinkling zone

525

ANNOTATIONS.

Verse 521 These are my rivals &c.] These allusions refer to some particular notions of the Hindus respecting the Kesara and Asoka, which plants are said to blossom upon being touched respectively by the face or foot of a female: the story is, probably originally poetical.

Verse 529 The blue-necked Peacock to the summit &c.] The wild Peacock, although it lays its nest upon the ground is said, by Captain Williamson to roost constantly on the loftiest trees.

Verse 530 My fair awakens from her tinkling zone] A girdle of small bells (पुद्गलिका) is a favourite Hindu ornament also silver circles at the ankles and wrists, which emit a peeping noise as the wearer moves.

एभिस्साधो हृद्यनिहिर्लिङ्गैर्लिङ्गयेषाः
 दारोमान्ते लिखितयपुषो शङ्खपद्मौ च दृष्टा ॥

*These be thy guides—and faithfully preserve
 The marks I give thee: or e'en more, observe,
 Where painted emblems holy wealth design,
 Kuvera's treasures—that abode is mine.*

532

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Ver 534. Kuvera's treasures.] Thick with sparkling oriental gems

The portal alone.—

Paradise Lost, B. iv. 807.

For such Kuvera's nine treasures are sometimes supposed to be. Rāmānanda, commenting upon Amara, thus enumerates them, from the Śabdarnāva :

पद्मो नदिषां महापद्मः शङ्खो मकरन्दपयो ।

मुकुन्दनन्दनीलाद्य सर्वेषु निषयो नवः ॥

"The Padma, Mahāpadma, Śaṅkha, Makara, Kachhapa, Mukunda, Nanda, Nīla, and Kharva, are the nine Nidhis." The Śabda Ratnāvalī also has the same reading. In Hemachandra, and the Śabda Mala, कुन्द is substituted for नन्द. Nidhi (निधि) is the generic name, but how it should be rendered into English, I am not prepared to say. Mr Colebrooke calls the particular Nidhi, 'auspicious gems.' See his translation of the Amara Kośa. Some of the words bear the meanings of precious or holy things: thus, Padma is the Lotus, Śaṅkha the shell or conch. Again, some of them imply large numbers; thus, Padma is 10,000 millions, and Mahāpadma is 100,000 millions, &c., but all of them are not received in either the one or the other acceptation. We may translate almost all into things: thus, a lotus, a large lotus, a shell, a certain fish, a tortoise, a crest, a mathematical figure used by the Jains. Nīla refers only to colour, but Kharva, the ninth, means a dwarf. Mr Kindersley, translating through the medium of the Tamil, has called eight of Kuvera's gems, the coral, pearl, cat's-eye, sapphire, diamond, sapphire, ruby, and topaz. The ninth he leaves undetermined. In Dr Hunter's Dictionary, I find one only of the nine in the Hindoostanee Language, نیلم or نیلمس Neelum or Neelma, derived from नीलवर्ण 'a blue gem,' and interpreted the sapphire. पद्मवर्ण Padma-colour, means a Ruby, and possibly the Padma may be the same; perhaps कच्छप, the tortoise, means tortoise shell, and Makara may be an error for Maraka or Marakata, an Emerald, or it may imply the same even from the green colour of a fish: there, however, are mere conjectures. Agreeably to the systems of the Tantrikas, the Nidhis are personified

मन्दच्छायं भयनमधुना महियोगेन नूनं
सूर्यापाये न सलु कमलं पुष्पति स्वामभिव्याम् ॥ ७९ ॥

गत्वा सद्यः कलभतनुतां तत्परिनाणहेतोः
स्त्रीडाशिले प्रयमकापिते रम्यसानी निपद्युः ॥
अर्हस्यन्तर्भवन्पतितां कर्तुमस्यास्पभासं
खद्योतालीविलसितनिर्भां विद्युदुन्मेघदृष्टिम् ॥ ८० ॥

Haply its honours are not now to boast,
Dimmed by my fate, and in my exile lost. 537
For when the sun withdraws his cheering rays,
Faint are the charms the Kamala displays
To those loved scenes repaired, that awful size,
Like a young elephant, in haste disguise, 540
Lest terror seize my fair one, as thy form
Hangs o'er the hillock, and portends the storm
Thence to the inner mansion bend thy sight,
Diffusing round a mild and quivering light, 544
As when, through evening shades, soft flashes play
Where the bright fire fly wings his glittering way

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personified, and upon certain occasions as the worship of Lalitamba, the goddess of prosperity &c., come in for a share of religious veneration. They have also their peculiar mantras or mystical verses.

Verse 536. The Kamala is a name of the lotus.

Verse 546. Where the bright fire-fly wings his glittering way] The fire fly presents a very beautiful appearance as its soft and twinkling light is contrasted with the deep shade of the bushes, in which it may be seen in great numbers during the wet season. The phenomenon is common to the East and the West Indies and it may be interesting to see the effect produced

तन्वी श्यामा शिरादशना यक्षपिपायरीधी

There, in the fane, a beautiful creature stands,
The first best work of the Creator's hands,

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produced by it on different persons and at different periods. Moore, meeting with it in Assenza, writes some elegant stanzas on the subject, and adds to the lightness of his verse the solidity of prose in the authority of this note — "The lively and varying illumination with which these fire-flies light up the woods at night gives quite an idea of enchantment. *Pan ces mouches se developpant de l'obscurité de ces arbres et s'approchant de nous, nous les voyions sur les oranges voisines, qu'ils mettoient tout en feu, nous rendant la vue de leurs beaux fruits, que la nuit avoit ravie, &c.—L'Histoire Des Antilles.*" See Moore's Odes and Epistles. We have now to hear the description of a Traveller of 1672, the learned and very devout Johannes Fryer, M.D.

"The next day at twelve o'clock at noon, we struck into our old road at Moorbar from whence, before we were misguided; we packed hence by five in the afternoon and left our burnt wood on the right-hand but entered another which made us better sport, deluding us with false flashes, that you would have thought the trees on a flame and presently as if untouched by fire, they retained their wonted verdure. The Coolies beheld the sight with horror and amazement, and were consulting to set me down and shift for themselves whereof being informed, I cut two or three with my sword and by breathing a vein let Shitan (the Devil) out, who was crept into their fancies and led them as they do a starting jade to smell to what their wall-eyes represented amiss, where we found an host of flies, the subject both of our fear and wonder which the sultry heat and moisture had generated into being the certain prodromus of the ensuing rain which followed us from the hills. This gave my thoughts the contemplation of that numerous bush crowned with innocent flames that gave to Moses so pleasant and awful a prospect, the fire that consumes every thing seeming rather to dress than offend it."

Verse 548 The first best work of the Creator's hands.] Literally the first creation of Brahmā: and first' may refer to time, or to degree; it most probably here means 'best.' So Milton speaking of Eve:

"Oh, Fairest of creation! last and best
Of all God's works."——

Paradise Lost, B. 11. 896

We now enter upon perhaps the most pleasing part of this elegant little poem the description of the Yaksha's wife. I may perhaps come under the denomination of those who, according

मध्ये घामा चक्षितहरिणीप्रेक्षणा निवनाभिः ॥
 श्रोणीभासदलसगमना स्तोत्रान्ना स्तनाभ्यां
 या तत्र स्याद्युवक्तिविषये सृष्टिरथैव धातुः ॥ ८१ ॥
 तां जानीयाः परिस्रितकथां जीवितं मे द्वितीयं

Whose slender limbs inadequately bear
 A full-orbed bosom, and a weight of care,
 Whose teeth like pearls, whose lips like Bimbas show,
 And fawn like eyes still tremble as they glow
 Lone as the widowed Chakravāki mourns,
 Her faithful memory to her husband turns,

50c

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to the illiberal and arrogant criticism of such a writer as a Mr Finkerton, prove, "That the climate of India, while it inflames the imagination, impairs the judgment;" when, standing in very little awe of such a poetical censor, I advance an opinion, that we have few specimens, either in classical or modern poetry of more genuine tenderness or delicate feeling.

Verse 551. Whose Lips like Bimbas show } The Bimba (*Bryonia grandis*) bears a red fruit, to which the lip is very commonly compared.

Verse 552. The Chakravāki is the ruddy goose (*Anas Casarca*) more commonly known in India by the appellation, Brahmany Duck or Goose. These birds are always observed to fly in pairs during the day but are supposed to remain separate during the night. In the Hindoostanee Philology of Messrs. Gilchrist and Roebuck, an amusing account of the popular belief on this subject is thus given "This bird, in the poetry of the Hindux, is their turtle-dove, for constancy and conjugal affection, with the singular circumstance of the pair being doomed for ever to nocturnal separation, for having offended one of the Hindu deities (Munis or Saints), whence

" Chakwa chakwat do june in mat taro ko a

" Ye mare kurtar ke run bichora ho a.

" Mark Heaven's decree and man forbear

" To aim thy shafts, or puny thunder

" At these poor souls, a hapless pair

" Who pass the lonely nights unan-

दूरीभूते मयि सहचरे चन्द्रयाकीमिवैकाम् ॥
 गाढोत्कखां गुल्फु दिवसेष्वेषु गच्छन्तु चालां
 जातां मन्ये शिशिरमथितां पद्मिनीं पान्यहूपाम् ॥ ६२ ॥

And sad, and silent, shalt thou find my wife,
 Half of my soul, and partner of my life,
 Nipped by chill sorrow, as the flowers enfold
 Their shrinking petals from the withering cold

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" If we believe popular tradition and assertions, the cause is so far confirmed by the effect
 " observable in the conduct of these birds to the present day, who are said to occupy the
 " opposite banks of a water or stream regularly every evening, and exclaim the live-long night
 " to each other, thus :

" Chuk,ee muen a,oon? Nuheen nuheen chuk,ee.—

" Chuk,ee muen a,oon? Nuheen nuheen chuk,ee,

" Say, shall I come, my dear, to thee?

" Ah no, indeed, that cannot be,—

" But may I wing my love to you?

" Nay chuck, alas! this will not do."

Vers 555. Half of my soul, and partner of my life.] So MILTON :

Part of my soul, I seek thee; and thee claim,

My other half—

उत्तरं मे द्वितीयम्, " My second existence," are the words of the original; and the other
 expression, " my half," is not more uncommon in Sanskrit than in Western poetry. Thus these
 tender, and, as Mrs. Malaprop thinks, profane expressions of endearment seem to have obtained
 a very extensive circulation. " My life," " my soul," are common to most of the European
 languages; and the most frequent epithet by which a mistress is addressed in Persian or
 Hindoostanee, *Ja*, is of a similar import. Amongst the Romans, *anima* and *anima* were used
 in the same manner or even in the temperate warmth of friendship; as Horace calls Virgil:

Anima secundam meo!

[Half of my soul]!

A 54

नूनं तस्याः प्रवलरुदितोच्छूननेन प्रियाया
 निरुवामानामशिश्रिया भिन्नवरोधरीष्टम् ॥
 हस्ते न्यस्तं मुग्धमसकलप्यति लघालम्बा-
 दिन्दीर्घं तदनुसरणक्लिष्टकान्तेविभक्तिं ॥ ८३ ॥
 आलोके ते निपतति सुरे सा बलिष्याकुला या

I view her now! Long weeping swells her eyes,
 And those dear lips are dried by parching sighs. 561
 Sad on her hand her pallid cheek declines,
 And half unseen through veiling tresses shines,
 As when a darkling night the moon enshrouds,
 A few faint rays break straggling through the Clouds. 564
 Now at thy sight I mark fresh sorrows flow,
 And sacred sacrifice augments her woe.

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And Propertius, addressing his Mistress, calls her his Life

Eratas rumpam, mea Vita, catenas.

I'll burst, my Life, the brazen chains.

We may suppose the Romans derived these pretty words from the Greeks, and indeed, as we learn from Juvenal, vi. 194, they were very fond of employing though not in the most becoming manner, the original terms Ζωὴ καὶ ψυχὴ, the English translation of which has been given at some length by Mrs. Tighe, in her poem of Psyche, and, with some addition, by Lord Byron, in his Anglo-Greek song, the burden of which is the old sentiment in a modern antique shape, or 'My Life, I love you,' in the Ζωὴ μου, εὖν ἄγαπῶ, of the Greek of the Mores—Verse 566. And sacred sacrifice augments her woe.] Thus Laodameis to Protesilaus, in Ovid

Tuam dantur lacrymanque vocat

We offer incense up and add our tears.

मत्सारङ्गं विहृतनुताभायगन्ध लिखनी ॥
 पृच्छनी वा लघुखरणां सारिङ्गं पद्मरस्यां
 कश्चित्तु स्मरसि निभृते त्वं हि तस्य प्रियेति ॥ ६४ ॥

I mark her now with Fancy's aid retrace
 This wasted figure and this haggard face
 Now from her favourite bird she seeks relief
 And tells the tuneful Sarika her grief,
 Mourns o'er the feather'd prisoner's kindred fate,
 And fondly questions of its absent mate

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The Commentators however are not agreed how to interpret this passage in the original text, बलिष्वावुटा not the expression विपरीति युते. She falls before thee & they seem, however to conceive it means that the approach of the Cloud reminded her of its being the period at which absent husbands usually return home she recollects that the return of her own lord is proscribed and therefore she falls in a swoon or with excess of affliction. The sacrifice is to be performed to render the gods propitious or it is a sacrifice called वाक्पति usually performed by women at the beginning of the rainy season. Some interpret युते "In the city" not "Before in front."

Verses 50 The Sarikā (Grakula religiosa) is a small bird better known by the name of Minā. It is represented as a female while the parrot is described as a male bird and as these two have, in all Hindu tales, the faculty of human speech they are constantly introduced the one averting against the faults of the male sex, and the other exposing the defects of the female. They are thus represented in the fourth story of that entertaining collection the Bural Pachesee.

मेरा पौटी कि पुरुष पक्षी काफी दगावान् सौहार्द करने वाले होते है। विह गुनकर होने के बाद कि जाये भी दगावान् कूटी से बहुत छोटपी हवाये होती है ॥

Ladies have always been distinguished for maintaining pet animals; and the fancy seems to have been equally prevalent in the East and West, and in ancient or modern times. The Swallow of Lesbos, *Passer delicus nem puellæ* may rival the Sarikā of the wife of the Yabba, and Bullfinch of Mrs. Throckmorton. See Cowper's Poems

उत्तङ्गे वा मलिनवस्त्रेण सौम्य निद्विष्य वीणां
मङ्गोपाङ्गं विरचितपदं गेयमुद्गातुकामा ॥
तन्वीरद्वौ नयनसलिलैस्सारयित्वा कथञ्चि-

In vain the lute for harmony is strung,
And round the robe-neglected shoulder slung,
And faltering accents strive to catch in vain
Our race's old commemorative strain : 576
The falling tear, that from reflection springs,
Corrodes incessantly the silvery strings ;
Recurring woe still pressing on the heart,
The skilful hand forgets its grateful art, 580

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Verse 573. *In vain the lute for harmony is strung*] The lute is here put for the Vina or Been, a stringed instrument of sacred origin, and high celebrity amongst the Hindus. In Bengal, however, players on this instrument are very rarely met with; and amongst the natives of this province, the English fiddle is its substitute. In the *Jatras*, or dramatic performances still current amongst them, I have seen the entrance of *Narada*, the traditional inventor of the Vina, bearing, in its stead, a violin. The Vina is much the most harmonious and scientific of all the Hindu instruments of music. A description of it may be found in the First Volume of the *Asiatic Researches*.

Verse 574. "Robe-neglected" is here put for मङ्गोपाङ्गणे, 'dirty clothes.' So *Laodamea* says

Et quæ possum squalore tuos mutare labores, &c.

And with my squalid vesture spe thy toils.

Verse 575. *Our race's old commemorative strain.*] "The verse made in honour of my kindred" : a circumstance that points out some affinity to the songs of the ancient minstrel, and family bards.

श्रूयो भूयस्स्वयमपि कृतां मूर्च्छनां विस्मरन्ती ॥ ८५ ॥

शेषान् मासान् गमनदिवसस्यापितस्यावधेर्वा
विन्यस्यन्ती भुवि गणनया देहलीमुल्लपुष्पैः ॥

संयोगं वा हृदयनिहितारम्भमासादयन्ती
प्रायेणैते रमणविष्टे ह्यङ्गनानां विनोदाः ॥ ८६ ॥

सव्यापारमहनि न तथा पीडयेन्मद्वियोगः
शङ्के एवौ गुह्यरगुचं निर्विनोदां सर्षीं ते ॥
मत्सन्देशैस्सुखयितुमलं पश्य सार्धं निशीचे
तामुच्चिद्रामवनिशयनां सन्नवातायनस्यः ॥ ८७ ॥

And, idly wandering, strikes no measured tone,
But wakes a sad wild warbling of its own.

At times, such solace animates her mind
As widowed wives in cheerless absence find, 584
She counts the flowers, now faded on the floor,
That graced with monthly piety the door
Thence reckons up the period, since from home,
And far from her, was I compelled to roam, 588
And deeming, fond, my term of exile run,
Conceives my homeward journey is begun.

ANNOTATIONS.

Verses 885. That graced with monthly piety the door] The Hindus pay a species of adoration to many inanimate objects. Amongst others, the door-way or door post, receive such homage as is rendered by hanging up a flower or a garland there once a month

आधिष्णामां विरहशयने सन्निकीर्णैकपार्श्वं
 प्राचीमूले तनुमिव कलामावशेषां हिमांशोः ॥
 नीता रात्रिः क्षणमिव मया सादृमिच्छारत्नैया
 तामेवोष्णैर्विरहजनितैरश्रुभिर्यापयन्तीम् ॥ ५८ ॥

निःश्वासेनाधरकिशलयक्त्रेशिना विक्षिपन्तीं
 शुद्धज्ञानात् परुषमलकं नूनमागसडलक्षम् ॥
 मात्स्ययोगः क्षणमपि भवेत् स्वप्नजो -धीतिनिद्रा-

Lightened by tasks like these, the day proceeds,
 But much I dread a bitterer night succeeds, 592
 When thou shalt view her on the earth's cold breast,
 Or lonely couch of separation rest,
 Disturbed by tears those pallid cheeks that burn,
 And visions of her dearer half's return 596
 Now seeking sleep, a husband to restore,
 And waking now, his absence to deplore,
 Deprived of slumber by returning woes
 Or mocked by idle phantoms of repose, 600
 Till her slight form, consumed by ceaseless pain,
 Shews like the moon, fast hastening to its wane
 Crisp from the purifying wave, her hair
 Conceals the charms, no more her pleasing care, 604

ANNOTATIONS

Verse 591 In this and some of the following passages, considerable liberty has been taken with the order of the original.

माकांक्षन्तीं नयनसलिलोत्पीडरुचायकाशाम् ॥ ८९ ॥

आद्ये वद्धा विरहदिवसे मा शिखा दाम हिन्वा
शापस्मान्ने विगलितशुचा मा मयोद्वेष्टनीया ॥

स्पर्शक्लिष्टामयमितनखेनासकृत् सारयन्तीं
गण्डाभोगात् क्वाठिनविषमामेकवेणीं करेण ॥ ९० ॥

पादानिन्दोरमृतशिशिरान् जालमार्गप्रविष्टान्
पूर्वप्रीत्या गतमभिमुखं सञ्चिचूढं तपैज् ॥

And, with neglected nails, her fingers chase,
Fatigued, the tresses wandering o'er her face.

Firm winds the fillet, as it first was wave,
When fate relentless forced me from my love ;
And never flowery wreaths, nor costly pearls,
Must hope to decorate the fettered curls ;
Loosed by no hand, until, the law divine
Accomplished, that delighted hand is mine.

608

612

Dull as the flower when clouds through æther sweep,
Not wholly waking, nor resigned to sleep,
Her heavy eyelids languidly unclosed
To where the moon its silvery radiance throws

616

ANNOTATIONS.

Verse 607 Firm winds the fillet, as it first was wave] The *Vēṣī* is a braid into which the long hair of the Hindustani women is collected, when they have lost their husbands. The dancing-girls also wear their hair in this manner.

Verse 616. To where the moon] The moon is supposed to be the reservoir of amrita or ambrosia, and to furnish the gods and manes with the supply. * It is replenished from the

चद्युः खेदात् सलिलगुग्भिः पक्षमिच्छादयन्तीं
साधे ह्रीव स्वलकमलिनीं न प्रयुदां न सुमान् ॥ ९१ ॥

सा सव्यस्ताभरणमबला कोमलं धारयन्ती
शय्योत्सङ्गे निहितमसकृद्दुःखदुःखेन गात्रम् ॥
त्तामप्यश्रुं जललवमयं मोचयिष्यत्यवश्यं
प्रायः सर्वो भवति कृष्णावृत्तिराद्रान्तराल्ना ॥ ९२ ॥

जाने सख्यात्तव मयि मनस्सम्भृतक्षेहमस्ता-
दित्यम्भूतां प्रथनविरहे तामहं तर्कयामि ॥

Mild through the chamber : once a welcome light ;
Avoided now; and hateful to her sight.

Those charms that glittering ornaments oppress,
Those restless slumbers that proclaim distress, 620
That slender figure worn by grief severe,
Shall surely gain thy sympathizing tear.
For the soft breast is swift to overflow,
In moist compassion, at the claims of woe. 621

The same fond wife as when compelled to part,
Her love was mine, I still possess her heart.
Her well-known faith this confidence affords,
Nor vain conceit suggests unmeaning words. 622

ANNOTATIONS.

sun, during the fortnight of the increase. On the full moon, the gods adore that planet for one night; and for the first day, all of them, together with the Pitris and Rishis, drink one kalā or digit daily, until the ambrosia is exhausted." Yajur Purāna.

वाचालं मां न खलु सुभगन्नन्यभावः कृपेति
प्रत्यक्षं ते निखिलमचिराद्घातरुक्तं मया यत् ॥ ९३ ॥

रुद्धापाङ्गप्रसरत्सलकैरञ्जनक्षेहशून्यं
प्रत्यादेशादपि च मधुनी विस्मृतभूविलासम् ॥
ख्यासत्त्वे नयनमुपरि स्पन्दि शङ्के मृगाश्या
मीनक्षोभाकुलकुवलयश्रीतुलामेषतीति ॥ ९४ ॥

वामध्यास्याः कररुहपदेर्मुच्यमानो मदीयि-
र्मुक्ताजालं चिरविरचितं त्याजितो दैवगत्या ॥

No boaster I! and time shall quickly teach,
With observation joined, how just my speech.
O'er her left limbs shall glad pulsations play,
And signs auspicious indicate the way;
And like the lotus trembling on the tide,
While its deep roots the sportive fish divide,

632

ANNOTATIONS.

Verse 631 O'er her left limbs shall glad pulsations play] Palpitations in the left limbs, and a throbbing in the left eye, are here described as auspicious omens, when occurring in the female: in the male, the right side is the auspicious side, corresponding with the ideas of the Greeks, thus described by Potter:—

"The third sort of internal omens were the Πάλμοι or Παλμικά εἰωνίσματα, so called ἀπὸ τοῦ πάλλω, 'from palpitating.' Such were the palpitations of the heart, the eye, or any of the muscles, called, in Latin, 'saltationes,' and βόμβος, or 'a ringing in the ears,' which in the right ear was a lucky omen: so also was the palpitation of the right eye, as Theocritus telleth us

Ἄλλεται ὀφθαλμὸς μοι ὁ δεξιός

My right eye twinkles."

सम्भोगान्ते मम समुचितो हस्तसंवाहनानां
यास्यापूरुः कनककदलीस्तम्भगीरश्चलत्तम् ॥ ८५ ॥

तस्मिन् काले जलद यदि सा लव्यनिद्रासुखा त्यात्
तथासीनः स्तनितविमुखो यामभावं सहेषाः ॥
मा भूदस्याः प्रणयिनि मयि स्वप्रलब्धे कथञ्चित्
सद्यः कण्ठच्युतभुजलतामन्थि गाढोपगूढम् ॥ ९६ ॥

तामुत्थाप्य स्वजलकणिकाशीतलेनानिलेन
प्रत्याश्रयन्तां सममभिनन्दिजालकैर्मालतीनाम् ॥
विद्युक्कम्पस्तिमितनयनां तत्तनापे गवाक्षे

So tremulous throbs the eye's enchanting ball,
Loose o'er whose lids neglected tresses fall

Soothed by expected bliss, should gentle sleep 636

O'er her soft limbs and frame exhausted creep,
Delay thy tidings, and suspend thy flight,

And watch in silent patience through the night. 640

Withho'd thy thunders, lest the awful sound
Her slumber banish, and her dreams confound,

Where her fond arms, like winding shrubs, she flings
Around my neck, and to my bosom clings 644

Behold her rising with the early morn,

Far as the flower that opening buds adorn,

And strive to animate her drooping mind

With cooling rain-drops and refreshing wind, 648

Restrain thy lightnings, as her timid gaze

Shrinks from the bright intolerable blaze.

यक्षुं धीरुल्लसितावचनिर्मानिनीं प्रफलेषाः ॥ ९७ ॥
 भर्तुर्मिथं प्रियमविधवे विद्धि मामशुवाहं
 तत्सन्देशान्मन्त्रसिन्निहितादागतं त्वस्तमीयम् ॥
 यो वृद्धानि त्वरयति यपि घाम्यतां प्रोषितानां
 मन्द्रस्निग्धैर्ध्वनिभिरयलावेणिमोक्षोऽस्तुन्नानि ॥ ९८ ॥
 इत्याख्याते पयनजनयं मैथिलीवोन्मुक्ती सा
 त्वामुत्कण्ठोच्छ्वसितहृदया वीक्ष्य सम्भाष्य चिवत् ॥

And murmuring softly, gentle sounds prepare,
 With words like these to raise her from despair:—

652

' Oh, wife adored! whose lord still lives for thee;
 ' Behold his friend and messenger in me;
 ' Who now approach thy beauteous presence, fraught
 ' With many a tender and consoling thought!
 ' Such tasks are mine:—where absent lovers stray,
 ' I speed the wanderer lightly on his way;
 ' And, with my thunders, teach his lagging mind
 ' New hopes the braid of absence to unbind.

656

660

As beauteous Maithilī with glad surprise
 Bent on the Son of air her opening eyes,
 So my fair partner's pleased uplifted gaze
 Thy friendly presence with delight surveys.

664

ANNOTATIONS.

Verse 660 The braid of absence' is the *Veñi*: see Note on Verse 607

Verse 661 *Maithilī* is a name of *Satī*, derived from *Mithilā*, the place of her nativity, and the modern *Tirhut*. The allusion relates to the discovery of her in *Lankā*, by *Rāma's* envoy, *Hanumān*, the Monkey chief, said to be the son of the Wind.

श्रोत्रापस्नात् परलवहिता ताम्ब सीमगिनीनां
 क्षान्तीदनाः सुरदुग्गतसङ्गमात् किञ्चिदूनः ॥ ९९ ॥

तामायुम्नन् नम च वचनादात्मनषोपकर्तुं
 ब्रूया स्यं तव सहचरो रानगिर्याथनस्यः ॥
 ज्ञानापचः कुचलमवले पृच्छति तां दियुक्तां

She smiles, she speaks, her misery foregoes,
 And deep attention on thy words bestows ;
 For such dear tidings happiness impart,
 Scarce less than mutual meeting to the heart.

663

Being, of years protracted, aid thy friend,
 And with my words thine own suggestions blend !
 Say thus : ' Thy lord o'er Rāma's mountain strays,
 ' Nor cares but those of absence blight his days.
 ' His only wish by me his friend to know,
 ' If he is blest with health, that thou art so :

672

ANNOTATIONS.

Verse 669. Scarce less than mutual meeting to the heart.] They have a proverb similar to this in the Hindustanee language. "A letter is half a meeting." The expression is common in the poetry of the Fakhra, and occurs thus in a Ghazal by Jami :

كثيره فتره كذا مكنولها هي هي نصف ملاقاة

It also exists in the Arabic language; and is thus given in one of the *Exercises* of Captain Lockhart's Translation of the *Hisal Amal*, and the *Sharab M* at *Amal*, or an Arabic Grammar and Commentary :

المراسلة كما قيل نصف الملاقاة

"Correspondence, they say, is half an interview."

भूतानां हि क्षयिषु करणेष्व्याद्यमाश्वस्यमेतत् ॥ १०० ॥

अङ्गेनाङ्गं सुतनु तनुना गाढतप्तेन तप्तं
साश्रेणाश्रुदुतमविज्जोत्कण्ठमुत्कण्ठितेन ॥
दीर्घोच्छ्वासं समधिकतरोच्छ्वासिना दूरयर्ही
सङ्कल्पैस्ते विशति विधिना वैरिणा रुद्धमार्गः ॥ १०१ ॥

शब्दाख्येयं यदपि किल ते-यः सखीनां पुस्तात्
कार्ये लोलः कथयितुमभूदाननस्पर्शलोभात् ॥

‘ For still this fear especially must wait

‘ On every creature of our passing state.

675

‘ What though to distance driven by wrath divine,

‘ Imagination joins his form with thine.

‘ Such as I view, is his emaciate frame ;

‘ Such his regrets ; his scorching pangs the same ;

680

‘ To every sigh of thine his sigh replies,

‘ And tears responsive trickle from his eyes.

‘ By thee unheard, by those bright eyes unseen,

‘ Since fate resists, and regions intervene,

681

‘ To me the message of his love consigned

‘ Pourtrays the sufferings of his constant mind.

ANNOTATIONS.

Verse 675 [For still this fear especially must wait] It is to be recollected here, that even these heavenly Beings are of a perishable nature, and subject to the infirmities of existence. The whole are swept away at each Mahā-pralaya, or destruction of the Universe.

Which, like the baseless fabric of a vision,
Leaves not a wreck behind.

सोऽतिक्रान्तः श्वखणविषयं लोचनाभ्यामहृदय-
स्त्वामुक्त्वादाविरचितपदं मन्मुखेनेदमाह ॥ १०२ ॥

श्यामास्वङ्गं चकितहरिणीप्रेक्षिते दृष्टिपातान्
गण्डच्छायं शशिनि शिखिनां वर्हभारेषु केशान् ॥
उत्परयामि प्रतनुषु नदीवीचिषु भूविलासान्

'Oh' where he present, fondly would he seek,
'In secret whisper, that inviting cheek ;
'Woo thee in close approach, his words to hear,
'And breathe these tender accents in thine ear.'

688

"Goddess beloved! how vainly I explore
"The world, to trace the semblance I adore.
"Thy graceful form the flexible tendril shews,
"And like thy locks the peacock's plumage glows,
"Mild as thy cheeks, the moon's new beams appear,
"And those soft eyes adorn the timid deer,

622

696

ANNOTATIONS.

Verse 695. [Mild as thy cheeks, the moon's new beams appear] Comparing a beautiful face to the moon has been supposed peculiar to Oriental Poets. Instances, however may be found in English verses: perhaps that passage in Pope where, speaking of an amiable female and the moon, he says, "Serene in virgin modesty she shines," may not be exactly in point, although the general idea is similar. Spenser, however, is sufficiently precise:

Her spacious forehead, like the clearest moon,
Whose full-grown orb begins now to be spent,
Largely displayed in native silver show,
Giving wide room to beauty's regiment.

हृत्कल्पं शचिदपि न ते चरिड सादृश्यमस्ति ॥ १०३ ॥

त्वामालिख्य प्रणयकुपितां धातुरगैश्शिलाया-
मात्मानं ते चरखपतितं यावदिच्छामि कर्तुम् ॥
अथैस्तावन्मुहुरूपचितिर्दृष्टिरालुप्यते मे

" In rippling brooks thy curling brows I see,

" But only view combined these charms in thee

" E'en in these wilds our unrelenting fate

" Proscribes the union, love and art create. 700

" When, with the colours that the rock supplies,

" O'er the rude stone thy pictured beauties rise,

" Fain would I think, once more we fondly meet,

" And seek to fall in homage at thy feet;— 701

ANNOTATIONS.

Verse 698 [But only view combined these charms in thee.] This turn of the compliment, closely faithful to the original, conveys a high idea of the gallantry of a Hindu Bard, and as the gallantry cannot be the ten times repeated retail of romantic folly or chivalrous phrensy it may be considered as the natural expression of unsophisticated tenderness. We have in these lines a complete description of beauty, agreeably to Hindu fancy, and I do not think the series of comparisons will much suffer by being contrasted with any similar series in classical or modern writers.

Verse 701 [When, with the colours that the rock supplies.] "Having painted you with mineral colours" (धातुरगैः), that is, according to the Commentators, with 'red chalk,' &c. Our very limited acquaintance with the high land which is the scene of the Yaksha's exile prevents our specifying the mineral substances which he may be supposed to have employed. The expression in the text, however, is one of many circumstances that render it probable that the mountains which run across the northernmost part of the Peninsula are rich in the objects of mineralogical inquiry. We know that copper mines have been discovered in the eastern extremity of them, the ore of which is very productive. The Salagram stones, or Ammonites, are found in the Narmadā, and the several kinds of Makshakas, a class of ores not

कूस्तस्मिदपि न सहते सङ्गमं नो कृतान्तः ॥ १०४ ॥
 धारासिद्धस्यलनुगभिरास्त्रम्भुक्तस्यास्य चाले
 दूरीभूतं प्रतनुमपि नां यश्चदाराः क्षिणोति ॥

" In vain,—for envious tears my purpose blight,

" And veil the lovely image from my sight.

" Why should the god who wields the five-fold dart

" Direct his shafts at this afflicted heart,

709

ANNOTATIONS.

yet investigated, are usually called नदीय and दारुय or 'River-born,' and 'Tree-born,' in reference to their being found in the course of the Tapu river

Verse 107 Why should the god who wields the five-fold dart.] Kamadeva, the Hindu Cupid, is represented as the Eros of the Greeks, armed with a bow and arrows. These weapons are of peculiar construction, and most poetically formed. The bow is of sugar-cane, the bow-string consists of a line of bees, and the arrows are tipped each with a separate flower. The weapons and application of the allegory will be best explained by a verse in Sir William Jones's Hymn to this deity:

He bends the luscious cane, and twists the string
 With bees how sweet, but, ah! how keen their sting!
 He with five Boreas tips the ruthless darts,
 Which through five senses pierce enraptured hearts.
 Strong Champa, rich in odorous gold,
 Warm Arka, unshed in heavenly mould,
 Dry Vagesar in silver smiling,
 Hot Kriticum, our sense beguiling,
 And last, to kindle fierce the scorching flame
 Love shaft, which gods bright Bela name.

In the Romance of the Rose there is something of a similar allegory. Cupid is armed with "ten brode arrows;" of which, "five were shaven well and light," and of a nature to produce virtuous attachment, while the other five, "also black as fowd in hell," were 'Pride,' 'Villain,' &c., and of pernicious properties.

घर्मान्ते स्मिन् विगणय कथं वासरणि व्रजेयु-
 दिक्षंसंस्तप्रविततघनव्यस्तसूर्यातपानि ॥ १०५ ॥
 मामाकाशप्रणिहितभुजं निर्देयाद्येपहेतो-
 लंब्यायास्ते कथमपि मया स्वप्नसन्दर्शनेषु ॥
 पश्यन्तीनां न खलु बहुशो न स्थलीदेवतानां
 मुक्तास्यूलास्तरुकिशलयेष्वथ्रुलेशः पतन्ति ॥ १०६ ॥
 भिच्चा सद्यः किशलयपुटान् देवदारुदुमाणां
 ये तत्दीरमुत्तिसुरभयो दक्षिणेन प्रवृत्ताः ॥

“ Nor spare to agonize an aching breast,

“ By sultry suns and banishment oppressed ?

“ Oh, that these heavy hours would swiftly fly,

“ And lead a happier fate, and milder sky ”

712

“ Believe me, dearest, that my doom severe

“ Obtains from heavenly eyes the frequent tear,

“ And where the spirits of these groves attend

“ The pitying drops in pearly showers descend,

716

“ As oft in sleep they mark my outstretched arms,

“ That clasp in blissful dreams thy fancied charms,

“ Pflay through the air, and fold in fond embrace

“ Impassive matter and ethereal space. ”

720

“ Soft and delightful to my senses blows

“ The breeze that southward wafts Himālaya's snows,

ANNOTATIONS.

Verse 715. And where the spirits of these groves attend.} Ethalī Devatā is literally, 'the ladies of the soil'; so completely has Hindū, like Grecian fā.ā, peopled inanimate nature.

छातिङ्गुते गुणवति मया ते तुषारद्रिवाताः
 पूर्वं स्पृष्टं यदि किल भवेदङ्गुनेभिस्रवेति ॥ १०१ ॥
 सङ्घ्रियेत द्युमिव कथं दीर्घयामा विद्यामा
 सर्वोवस्यास्वहृदि कथं नन्दनदातपं स्यात् ॥
 इत्थं चेतसदुलनघने दुर्धनप्रार्थेनं मे
 गाढोष्णाभिः कृतमशरणं त्वद्वियोगव्यनाभिः ॥ १०८ ॥
 नन्दात्मानं बहु विगणयन्नात्मना नावलब्धे
 तत् कल्याणि त्वमपि सुतरं ना गमः कातज्वम् ॥

-
- " And rich impregnated with gums divine,
 " Exuding fragrant from the shattered pine, 724
 " Diffuses sweets to all, but most to me ;—
 " Has it not touched? does it not breathe of thee?
 " What are my tasks?—to speed the lagging night,
 " And urge impatiently the rising light : 729,
 " The light returned, I sicken at the ray,
 " And shun as eagerly the shining day :
 " Vain are my labours in this lonely state ;
 " But fate proscribes, and we must bow to fate. 732
 " Let then my firmness save thee from despair,
 " Who trust myself, nor sink beneath my care :
-

ANNOTATIONS.

Verse 732. Let then my firmness save thee from despair.] We are scarcely prepared for the sudden fortitude of the Yajña; but it is not by any means unusual. The task of reconciling partners at enmities necessarily diverts the mind from its own distress.

कस्यात्यन्त सुखमुपगत दुःखमेवान्ततो वा
नीचैर्न च्छत्युपरि च दशा चक्रनेमिक्रमेण ॥ १०८ ॥

"Trust to futurity, for still we view

The always wretched, always blest, are few

36

"Life like a wheel's revolving orb, turns round,

"Now whirled in air, now dragged along the ground

ANNOTATIONS.

Reference to the principle is very frequent in the writings of the Hindus. The *Ātma-śāstra*, or Knowledge of Spirit, a small treatise which contains the ethical part of the Vedānta philosophy and which has been translated and published by Dr Taylor concludes with this stanza—

दिग्देशकालाद्यनपेक्ष्य सर्वत्र
शैवादिद्वैतित्युक्तं विद्यमानम् ।
ए-व्यात्मज्ञोपै-व्यत्रै-विविधिवत्
ए-व-वृत्तेषु-वृत्तगतो-भूतो-भवेत्

"He who has made the pilgrimage of his own spirit, a pilgrimage in which there is no concern respecting situation, place or time which is everywhere in which we ther could not best be experienced which bestows perpetual happiness and freedom from sorrow he is without action knows all things, pervades all things, and obtains eternal beatitude."

A like passage inculcating the same feeling occurs in *Mencius* ch. viii. B1 where the legislator exhorts a w. tacm to speak the truth—

आत्मैव साक्षिनः आधी गच्छाम्या इत्यात्मनः ।
ना-परैस्या-समात्मानं-भूतो-आश्रित्युत्तमम् ॥

"The soul itself is its own witness; the soul itself is its own refuge; offend not thy conscious soul, the supreme internal witness of men." *Dr WILLIAM JONES'S Translation.*

Verse 73*] *Platarch* in his *Consolation to Apollonius* has a similar idea, in similar words:

Τροχῶ (73) ἀμφοτέρωθεν ἄλλοτ' ἔρπει
Ἄψ' ἑστῆσθαι τῶνδε ἄλλοτ' ἔρπει.

The wheel of Life is ever on the round,

While one side is up, the other sees the ground.

शयानो मे भुजगशयनादुत्थिते शङ्गेपाणी
 सास्तानेतान् गमय चतुरो लोचने मीलयित्वा ॥
 पश्चाद्दशर्षां विरहगुणितं तं तमात्माभिलाषं
 निर्व्येह्वायः परिणतशरच्चन्द्रिकासु द्यमानु ॥ ११० ॥
 भूयश्चापि त्वससि शयने कखलग्न्या पुरा सै
 निद्रां गत्वा यामपि रुदती सत्वरं विप्रबुद्धा ॥
 सान्तर्हासं कथितमसकृत् पृच्छतश्च त्वया मे

- “ When from his serpent couch, that swims the deep,
 “ Śāraṅgī rises from celestial sleep ; 740
 “ When four more months, unmarked, have run their course ;
 “ To us all gloom—the curse has lost its force .
 “ The grief from separation born expires,
 “ And Autumn’s nights reward our chaste desires. 744
 “ Once more I view thee, as mine eyes unclose,
 “ Laid by my side, and lulled by soft repose ;
 “ And now I mark thee startle from thy sleep,
 “ Loose thy enfolding arms, and wake to weep : 748
 “ My anxious love long vainly seeks reply ;
 “ Till, as the smile resumes that lucid eye,

ANNOTATIONS.

Verse 740. The serpent couch is the great snake Ananta, upon which Viṣṇu, or, as he is here called, the Holder of the bow Śāraṅga (the horn bow), reclines, during four months, from the 11th of Aṣāṛha to the 11th of Kārtik, or, as it has occurred in 1813 (the year in which the first edition was printed) from the 23d of June to the 26th of October. The sleep of Viṣṇu, during the four months of the period of rains in Hindustan, seems to bear an emblematical relation to that season. It has been compared to the Egyptian Hieroglyphical account of the sleep of Horus, typical of the annual overflow of the Nile, by the late Mr Paterson in his ingenious Essay on the Origin of the Hindu Religion Asiatic Researches, vol. viii.

दृष्टस्वप्ने कितव रमयन् कामपि त्वं मयेति ॥ १११ ॥

एतस्मान्मां कुशलिनमभिज्ञानदानाद्धिदित्वा

मा कौलीनादसितनयने मय्यविश्वासिनी भूः ॥

जेहानाहुः किमपि विरहव्यापदस्ते खभोग्या

दृष्टे वस्तुन्युपचितरसाः प्रेमराशीभयन्ति ॥ ११२ ॥

कञ्चित् सौम्य व्यवसितमिदं वन्दुकृत्यं त्वया ज्ञे

प्रत्यादेशञ्च खलु भवतो धीरज्ञां तर्कयामि ॥

" Thy arch avowal owns, that jealous fear

" Affrighted slumber, and aroused the tear

752

" While thus, O goddess with the dark black eyes !

" My fond assurance confidence supplies,

" Let not the tales that idle tattlers bear,

" Subvert thy faith, nor teach thee to despair

756

" True love, no time nor distance can destroy,

" And, independent of all present joy,

" It grows in absence, as renewed delight,

" Some dear memorials, some loved lines excite "

760

Such, vast Dispenser of the dews of heaven !

Such is my suit, and such thy promise given

Fearless, upon thy friendship I rely,

Nor ask that promise, nor expect reply

764

ANNOTATIONS.

Verse 764. Nor ask that promise nor expect reply] We cannot help pausing here to remark the ingenuity of the Poet in the conduct of his work. He sets out with excusing the apparent absurdity of the Yaksha's addressing himself to a Cloud as to a rational being by

निश्रम्योऽपि प्रदिशति जलं याचितघातकेभ्यः
 प्रत्युक्तं हि प्रणयिषु सताभीप्सितादेक्रियेव ॥ ११३ ॥
 आन्वास्त्रिणां प्रथमविरहाट्टयशोकां सतीं मे
 शिलादस्नात् क्षिपयन्वृषोत्प्रातकूटाच्चिवृत्तः ॥
 साभिज्ञानमहितकुशलेस्तद्वचोभिर्ममापि
 प्रातः कुन्दमस्तवमिषिलं जीवितं धारयेथाः ॥ ११४ ॥

To thee the thirsty Chátakas complain ;
 Thy only answer is the falling rain -
 And still such answer from the good proceeds,
 Who grant our wishes, not in words, but deeds.

768

Thy task performed, consoled the mourner's mind,
 Haste thy return these solitudes to find :
 Soar from the mountain, whose exalted brow
 The horns of Śra's bull majestic plough,
 And, hither speeding, to my sorrowing heart,
 Shrank like the bud at dawn, relief impart,

772

ANNOTATIONS.

introducing a pleasing and natural sentiment see Verse 32. The Cloud has now received his charge, and something is expected by way of reply, expressive either of refusal or assent. To have given the Cloud any thing like the faculty of speech, would have been swaying probability overmuch, and we see in the above Lines with what measure Kálidasa has extricated himself from the dilemma.

Verse 773. Thus Ovid, in his Tristia :-

Prospera me stibus maneat Fortuna, nec unquam
 Contacti summi sorte, regere opem.

So may on thee propitious fortune wait,
 Nor may'st thou need such aid, nor mourn so sad a fate!

एतन्वृत्त्वा प्रियसमुचितं प्रार्थनं चेतसो मे
 सौहार्दाद्या विधुर इति वा मय्यनुक्रोशबुद्ध्या ॥
 शृणु देशान् विचर जलद प्राजुषा सम्भृताश्री-
 मा भूदेवं क्वचिदपि न ते विद्युता विप्रयोगः ॥ ११५ ॥

शुत्वा वार्त्तां जलदक्षयितां तां धनेशे मित्तवः
 शपस्यान्तं सदयहृदयस्संविधायत्तफोपः ॥
 संयोज्येते विगलितघुची दम्पती हृष्टचितौ
 भोगानिष्टानदिरतसुखं भोजयामास शश्वत् ॥ ११६ ॥

॥ इति श्रीकालीदासविरचितं जेघदूताभिधं महाकाव्यं सम्पूर्णम् ॥

With welcome news my woes tumultuous still,

And all my wishes tenderly fulfil !

776

Then, to whatever scenes invite thy way,

Waft thy rich stores, and grateful glooms convey ,

And ne'er may destiny, like mine, divide

Thy brilliant spouse, the lightning, from thy side !

780

This said, he ceased—the messenger of air

Conveyed to Alaká his wild despair

The god of wealth, relenting, learnt his state,

And swift curtailed the limit of his fate ,

784

Removed the curse, restored him to his wife,

And blest with ceaseless joy their everlasting life.

A

VOCABULARY
(SANSKRIT AND ENGLISH)

OF THE

WORDS WHICH OCCUR IN THE FOREGOING PAGES.

AN EXPLANATION
OF THE
ABBREVIATIONS USED IN THIS VOCABULARY.

<i>adj</i>	adjective	<i>p p</i>	past, or passive participle
<i>adv</i>	adverb	<i>par</i>	parasmaipada.
<i>agn</i>	a noun of agency, or verbal adjective.	<i>pass</i>	passive voice
<i>ām.</i>	ātmānopaḍā.	<i>pl.</i>	plural.
<i>cl.</i>	class, or conjugation	<i>pot</i>	potential.
<i>comp.</i>	composition	<i>pres</i>	present.
<i>compar</i>	comparative	<i>pres p</i>	present participle.
<i>du</i>	dual.	<i>pres'</i>	pretense.
<i>ep</i>	epithet, consisting for the most part of two or more words and generally referable to that class of compounds called Bahuvrīhi.	<i>prep.</i>	preposition.
<i>f</i>	feminine	<i>pron.</i>	pronoun
<i>fut</i>	future.	<i>pronom.</i>	pronominal.
<i>fu. p p</i>	future passive participle	<i>rel.</i>	relative.
<i>imp.</i>	imperative.	<i>s.</i>	substantive
<i>ind.</i>	indeclinable.	<i>sn.</i>	singular
<i>ind. p p</i>	indeclinable present participle.	<i>1 c</i>	1st case, or nominative.
<i>ind. f</i>	indeclinable.	<i>2 c</i>	2d case or accusative
<i>m.</i>	masculine	<i>3 c</i>	3d case or instrumental.
<i>m. f</i>	masculine and feminine.	<i>4 c.</i>	4th case or dative
<i>m. n.</i>	masculine and neuter	<i>5 c</i>	5th case, or ablative.
<i>n.</i>	neuter	<i>6 c</i>	6th case, or genitive
<i>p</i>	participle	<i>7 c.</i>	7th case or locative
		<i>8 c.</i>	8th case, or vocative
		<i>1 cl.</i>	1st class of conjugation.
		<i>2 cl.</i>	2d class, &c.

VOCABULARY, SANSKRIT AND ENGLISH

शंख *s m* The shoulder)
 शंख *s n* A leaf शङ्खानि 2 *c pl*.
 शक्ये 1 *pret. par of कृ 8 cl* Make
 शयन *p p* (of शय with श) Unbroken शयने
 3 *c. pl n*
 शनि *s m* Fire, heat शनि 1 *c. sm*.
 शनिम् 2 *c. sm*.
 श्य *s n* Top summit upper part, point, tip
 श्यान् 5 *c. sm* श्यानि 1 *c. pl. adj* First,
 early Chief, principal. Excellent, best.
 श्य *s n* A mark, sign, note. श्याम् 5 *c. sm*.
 श्याम् *p p* (of शक्ति) Marked, impressed.
 श्यम् 2 *c. sm m*. - श्यन्ते 7 *c. pl n*.
 शरीर *s n* The body A limb, member शरीरम्
 1 or 2 *c. sm*. शरीरे 3 *c. sm*. शरीरे 7 *c. sm*.
 शरीरा *s f* A woman. शरीरानि 3 *c. pl*
 शरीरानाम् 6 *c. pl*.
 शरत् *s m* A mountain. शरत् 1 *c. sm*.
 शरत् 2 *c. sm*.
 शरितम् *ind*. Shortly in a little while
 शरित *adj* Luminous. शरितम् 7 *c. pl. m. or n*.
 शर *adj* Clear transparent.
 शनि *s n* Skin, hide.
 शयन *s n* Collyrium, antimony, applied to the
 eyelashes to darken and improve them *
 universal article of the Eastern toilet.
 शङ्ख *s m* A load *कुण्डल* in which the teeth

are all displayed. शङ्खान् 1 *c. sm*
 शयन् *ind*. Hence, on this account, therefore
 शरि *prep* Beyond, over Very
 शरितम् *ind p p. of शन्* Pass, with शरि Be
 yond. शरितान् *p p* Gone beyond. शरितान्
 1 *c. sm. m*.
 शरितम् *ind* Much, excessively, exceeding
 शरित *s m* A guest शरिति 1 *c. sm*.
 शरीर *p p* (of श् Go with शरि Beyond)
 Passed over gone beyond. — श्य 6 *c. sm m*.
 शरन् *adj* Endless, uninterrupted. शरन्म्
 1 *c. sm. n*.
 शरानि *adj* Sun surpassing, excelling the sun
 in brightness. शरानिम् 1 *c. sm. n*.
 शर *ind*. Here.
 शरत् *ful p p* (of श् with श) Not to be seen.
 शरत् 1 *c. sm. m*.
 शरि *s m* A mountain. शरे 6 *c. sm*. शरी
 7 *c. sm*.
 शरितम् *ind* 3 *c. pl. n. ep. of शरिते* (An-
 nounced by the echoes of the mountain.)
 शर *adj* Low, worthless. शरम् 7 *c. sm. n*.
 शर *s m* The lower lip शरीर The lower
 and upper lip, the lips.
 शरम् *ind*. Down, downwards, below, beneath.
 शरि *prep* On, over, above, upon.
 शरि *adj* Exceeding, excessive.
 शरित *s m* Charge, office, post of authority

अविद्युत् *adj.* Excellent, virtuous, worthy
 अविद्युते 7 c. *s. m.*
 अविद्युते *pot par of वस 1 cl* Dwell, with अवि
 Set, sit or perch upon.
 अर्ध *adj.* Dependent.
 अद्युना *ind* Now, at present.
 अद्याप्ये *pres dm. of आत 2 cl. St.* with अवि
 एतन् *s m.* A road.
 अन्तर्निबन्धने *ep of गृह्ये*
 एतन् *ind* No, not, no, na.
 अन्तर्निबन्धनद्वारा *ep of मन्त्रिभिः*
 आन्ते *ind. p. p.* (of ईष See, with अप and
 एन्) Not regarding, irrespective of.
 अनभिज्ञ *adj.* Ignorant, unacquainted with.
 अनभिज्ञे 3 c. *pl. n.*
 अनभिज्ञित्वात् *ep of मन्त्रिभ्यः*
 अनन्त *adj.* Not a little
 अनन्त *adj.* Bold, unmod. st.
 अनभिष्टु *ep of विद्यु*
 अनभिष्टु *adj.* Impure, tainted. अनभिष्टु 3 c. *pl. n.*
 अनभिष्टु *s m.* Wind, breeze अनभिष्टु. 1 c. *s. m.*
 अनभिष्टु 3 c. *s. m.* अनभिष्टु 3 c. *pl.*
 अनु *prep.* After, like. अनु 3 c.
 अनु *ind.* Along the bank.
 अनु *ind.* After Kanakhala.
 अनु *adj.* Favourable prop., kindly dis-
 posed, friendly अनु 1 c. *s. m. m.*
 अनु *s f* Imitation.
 अनु *s m.* Tenderness, compassion.
 अनु *eg.* Following; sitting upon.
 अनु *s m.* A follower, a servant. अनु 1 c. *s. m.*
 अनु *adj.* Fit, suit. अनु 2 c. *s. m. m.*
 अनु *p p.* (of विर Pierce with अनु) Set,
 ruffled, interlaced, ornamented. अनु 1 c. *s. m. n.*

अनु *pot par of व 1 cl* Go, with अनु Follow,
 pursue, move onwards अनु, *pot.*
 अनु *s m.* Interposal, interposition, inter-
 venton.
 अनु *s m.* End, close, period, termination. अनु
 1 c. *s. m.* अनु 2 c. *s. m.* अनु 7 c. *s. m.*
 अनु *p p.* (of शुभ with अनु) Pure within,
 purified inwardly अनु 1 c. *s. m.*
 अनु *and before certain consonants* अनु. or
 अनु *ind* Within.
 अनु *s m.* Interval, intermediate space अनु
 1 c. *s. m.*
 अनु *s m.* The internal feelings, the heart
 or mind. अनु 1 c. *s. m.*
 अनु *s m.* An inner apartment, the interior
 of a building
 अनु *ep of अनु* (Suppressing his tears)
 अनु *s m.* Inward heat, burning pain of
 sorrow अनु 5 c. *s. m.*
 अनु *ep of अनु*
 अनु *ep of अनु*
 अनु *pronom.* Other, another अनु 1 c. *s. m.*
 अनु *s m.* अनु 7 c. *s. m. m.*
 अनु *ind.* Otherwise.
 अनु *ep of अनु* (Alert, disturb d, sub-
 ject to strong emotion)
 अनु *adj.* Changed, altered. अनु 2 c. *s. m. f*
 अनु *p p.* (of व Go, with अनु After) Pos-
 sessed. अनु 6 c. *pl. m.*
 अनु *s f pl only.* Water अनु 6 c.
 अनु *prep.* Off, from, away
 अनु *s m.* Departure, removal
 अनु *s m.* A taking away, a removing
 अनु *pres p par of व 10 cl* Hecks.
 अनु, *count, calculate, with ए and व* अनु
 1 c. *s. m. n.*

चक्षुः *s m* The outer corner of the eye.
 चक्षुः *' or 2 c. sin.* चक्षुः 3 c. pl
 चक्षुः *s m.* A side-glance, a leer
 चक्षुः *s m.* Departure, withdrawal, disappearance. चक्षुः *c. sin.*
 चक्षुः *m. f.* Even, though, although. Also. Assuredly. *It sometimes implies Earnest interrogation or inquiry. An expletive.*
 चक्षुः *s f* Regard, consideration. चक्षुः 3 c. sin
 चक्षुः *adj* Unreeling. चक्षुः 2 c. sin. m.
 चक्षुः *adj* Weak, feeble.
 चक्षुः *s f* A woman. A wife. चक्षुः 8 c. sin.
 चक्षुः *s m.* Non-existence, want, absence. चक्षुः *c. sin.*
 चक्षुः *s m.* O'er, above, upon. Against, before.
 चक्षुः *s f* Beauty. Brillianty. चक्षुः 2 c. sin.
 चक्षुः *s m.* A rust. चक्षुः 2 c. sin.
 चक्षुः *s m.* A mark, sign, signal, or token whereby a thing or person is known.
 चक्षुः *s f* Name, title.
 चक्षुः *adj* New, young. चक्षुः 3 c. pl. m.
 चक्षुः *p p* (of चक्षुः with चक्षुः) Wished, desired, approved, liked, relished.
 चक्षुः *ep* of चक्षुः
 चक्षुः *adj* Facing. चक्षुः 1 c. sin. m. used adverbially, Facing, fronting, towards.
 चक्षुः *Opposite, over against.*
 चक्षुः *adj* Beautiful. चक्षुः 1 c. sin. f.
 चक्षुः *adj* Desirous, covetous, greedy. चक्षुः 1 c. sin. m.
 चक्षुः *p p* (of चक्षुः with चक्षुः) Embraced, embraced; shrouding. चक्षुः 1 c. sin. m.
 चक्षुः *p p* (of चक्षुः with चक्षुः) *Pity, sportive, unsteady.*

चक्षुः 3 *pret. par* of चक्षुः. Be.
 चक्षुः *adj p p* (of चक्षुः with चक्षुः) Not to be covered. चक्षुः 1 c. pl. m.
 चक्षुः *s m.* Inner part, middle. चक्षुः 2 c. sin.
 चक्षुः 1 *pret. par* of चक्षुः. *Syllabic, with चक्षुः.*
 चक्षुः *adj* Angry, vexed, impatient. चक्षुः 1 c. sin. m.
 चक्षुः *p p* (of चक्षुः with चक्षुः) Prepared, exerting one's self. चक्षुः 6 c. sin. m.
 चक्षुः *p p* (of चक्षुः with चक्षुः) Promised, agreed.
 चक्षुः 1 c. pl. m. Pledged to the fulfilment of a request.
 चक्षुः *pres. par* of चक्षुः. *Before.* चक्षुः चक्षुः चक्षुः *may signify, As long as the sun continues to exist, i.e. until sunset, or, until the sun ceases to exist, i.e. until sunrise.*
 चक्षुः *s m.* A cloud.
 चक्षुः *adj* Cloud-biting, who touches or sweeps the clouds.
 चक्षुः *ep* of चक्षुः.
 चक्षुः *s m.* A deity, an immortal.
 चक्षुः *ep* of चक्षुः.
 चक्षुः 2 c. sin. m. (of चक्षुः from) This, that.
 चक्षुः *adj* Immortal. चक्षुः 1 c. sin. m. *s m.* Ambrosia, nectar, the liquor of immortality.
 चक्षुः *adj.* Not vain or fruitless, efficient. चक्षुः 3 c. pl. m.
 चक्षुः *s m.* Water.
 चक्षुः *s m.* A cloud. चक्षुः 2 c. sin.
 चक्षुः *s m.* Water. चक्षुः 2 c. sin.
 चक्षुः *s m.* A lotus.
 चक्षुः *ep* of चक्षुः.

चयन् *1 c. sun m* (of इत् *pron*) This
 चयमित *p p* (of यम *caus form with च*) Un-
 trimmed, unpaired unclipped.
 चयनितनखेन *cp of केश*
 चयन *s n*. A forest. चयनेषु *7 c. pl*
 चये *s m*. An oblation of various ingredients to
 a god or Brahman. चयाय *4 c. sin.*
 चये *s n*. A respectful oblation to gods or
 venerable men. चयेन् *1 c. sun.*
 चयिन *s n*. A flame.
 चये *s m*. Thing, affair, matter, object. Sub-
 ject matter Request, suit. चये *1 c. sin.*
 चया *1 c. pl*
 चयेन् *ind* For, for the sake, on account.
 चयिन *s n*. Supplication, entreaty, the condi-
 tion of a suppliant. चयिनम् *2 c. sin.*
 चर्तु *s n*. Half
 चर्तु *s m*. A half moon a crescent.
 चर्तुमीलि *s m*. Śiva, the god whose d. adem
 is a half moon. चर्तुमीले *6 c. sin.*
 चर्हिनि *pres par* (of चर्हि *1 cl* Deserve) Thou
 oughtest or must. Wilt thou?
 चर्ह *s m. n*. A curl, lock, tress. चर्हम्
1 or 2 c. sin. चर्हः *3 c. pl*
 चर्हयन *s m*. The state of a curl or tress.
 चर्हयान् *5 c. sin.*
 चर्हया *s f* Name of a city, the capital of Ku-
 vera. चर्हयान् *2 c. sin*
 चर्हयान् *s n*. A ruglet, the end of a curl.
 चर्हयान् *ful p p* (of लयि *with च*) Unsurmount-
 able. चर्हयान् *2 c. sin. m.*
 चर्हयान् *ind* Enough sufficient, able, competent,
 adequate equal to, sufficiently, thoroughly
 चर्हय *adj* Lazy, sluggish slow, tardy
 चर्हय *adj* Very little
 चर्हयामयन् *cp of हरिम्*

चय *prep* Down.
 चययान् *s m*. Opportunity, means, occasion.
 चयकोटे *p p* (of च् *with चय*) Scattered.
 चयकोटीन् *2 c. pl m*
 चयतीर्थे *p p* (of च् *with चय*) Descend-
 चयतीर्थे *2 c. sin. f*
 चयदि *s m*. Period, term (time चयये *6 c. sin.*
 चययन् *p p* (of च् *with चय*) Shaken waved,
 brandished. चययन्ते *3 c. pl m*
 चयनत *p p* (of च् *with चय*) Bending stoop-
 ing, bowed चयनते *7 c. sin. m.*
 चयनि *s f* The earth, the ground
 चयनिशयनाम् *cp of साध्वीन्*
 चयनी *s f* Name of a city चयनीम् *2 c. s n*
 चय संस्था *3 pres. dtm.* of मन Honour *with चय*
 Despise. The augment dropped by virtue
 of the particle का
 चयलभ *agt* Hanging down. चयलभा *1 c.*
pl. m
 चयलभित् *agt* Hanging down. चयलभित्
1 c. pl m
 चयलभे *pres atm* of लभि *1 cl* Hang *with चय*
 Support.
 चयलभे *s m* Arrogant pretension, *p. le*
 चयलभेयान् *2 c. pl*
 चययन् *ind* Certainly, necessarily undon edly
 inevitably
 चयस्या *s f* State condition circumstance A
 part or hour of the day चयस्याम् *2 c. sin.*
 चयस्याया *3 c. sin* चयस्याम् *7 c. pl*
 चययित् *p p* (of चय *with चय*) Attentive heedful
 चययित् *gd* Full, complete — चय *2 c. sin. m*
 चययिता *s f* Not a widow चययिते *8 c. sin.*
 चययित् *p p* (of चय *with चि and च*) Ceasing
 continual, incessant uninterrupted.
 चययित् *cp of चयन्*

वर्धमान् *adj* Destructful. —नी *1 c sin f*
 विहता *p p* (of हन with वि and च) Unob-
 structed, unimpeded.
 परिहतादिः *ep* of तन् Understood
 चयापत् *p p* (of पर with चा वि and च) Not
 dead not quite extinct, just alive चयापत्
1 c sin m चयापत् 2 c sin f
 चरत् *adj* D-sta ute of refuge, defenceless,
 unsupported. चरत् 1 c sin m.
 चरत् *adj* Unarmed चरत् 2 c sin m
 चरित् *adj* Hot, scalding चरित् 1 c sin m
 चरित्ता *s f* Heat. चरित्ता 3 c sin
 चरत् *s m* The Aśoka tree चरत् 1 c sin
 चरत् *s n* A tear. चरत् 2 c sin चरत् 3 c pl
 चरत् *s m n* A tear चरत् 2 c sin. चरत्
 3 c pl
 चरत् *ep* of चरत्
 चरत् *adj* Eligible.
 चरत् *adj* Not total, partial.
 चरत् *1 c sin m ep* of सुम्
 चरत् *ind.* Not once, often repeatedly in-
 cessantly
 चरत् *adj* Impatient of, unable to endure
 चरत् 1 c pl m.
 चरत् *pres par* of चरत् 2 cl. B.
 चरत् *adj* Back (the reverse of white)
 चरत् *adj* Black-eyed. चरत् 3 c
 sin f
 चरत् *adj* Lush, happy चरत् 2 c sin m
 चरत् *1 c sin f* (of चरत्) II. the...
 चरत् *p p* (of चरत्) Removed, set aside.
 चरत् *ep* of चरत् (Laid aside anger)
 चरत् *ind.* Disappearance, se'ing, vanishing
 चरत् *pres par* of चरत् 2 cl. B.
 चरत् *s f* Not the feminine gender, 1 c sin
 case or center चरत् 7 c sin

चरत् *s n* Out of place (Here it means,
 Not at Prayaga.)
 चरत् *1 pres par* of चरत् 6 cl. Touch
 चरत् *adj* Belonging to me, my चरत्
1 c sin m
 चरत् *5 c sin m n* of इत् *pres* This from
 this, hence, on this account. चरत् 7 c sin
 m n. चरत् 6 c sin m n चरत् 6 c sin f
 चरत् *s m*. A day चरत् 1 c sin. चरत्
 or चरत् 7 c sin
 चरत् *1 c sin* of चरत् *pres* I
 चरत् *ind* Alas'

चा

चा *prep* To at, as far as, govern *ng* the 5th
 case when prefixed to a noun
 चा *pres p par* of चाय 1 cl with चा
 लोचु for, with, desue चाय 2 c
 sin f
 चाय *s m* Air, atmosphere
 चाय *ep* of चाय
 चाय *adj* Crowded, filled to confusion, dis-
 turbed, disordered. Distressed. चाय
 3 c pl.
 चाय *ep* of चाय
 चाय *pres p par* of चाय 1 cl. Throw,
 with चा Catch at, grasp at चाय
 7 c pl m
 चाय *s m* Indra चाय 6 c sin
 चाय *s f* Name, appellation.
 चाय *p p* (of चाय with चा) Said, spoken,
 & ch'ed, accounted. चाय 7 c sin m
 चाय *ful p p* of the same verb चाय
 2 c sin m.
 चाय *p p* (of चाय with चा) Come, arrived.
 चाय 2 c sin m or m.

आगम *s m.* Approach. आगने 7 *c. sin*
 आगार *s m.* A house, dwelling — १ 1 *c. sin*
 आघात *s m.* A stroke, a blow
 आग्राय *m I p p* of वा Smell, with वा
 आग्राय *s m.* Sunshine
 आग्राय *s n.* A large umbrella, used in the
 East as a parasol.
 आत्मन् *s m.* Soul, self. आत्मा 1 *c. sin*
 आत्मन् 2 *c. sin.* आत्मना 3 *c. sin.*
 आत्मन 6 *c. sin.*
 आत्मनिहाय *s m.* The soul's desire.
 आदान *pres p atm.* of दा Give, with वा Take.
 आदान 1 *c. sin m.* आदान् *m f* आदाय
 १ २ *p p*
 आदि *is comp* Etcetera. आदि 6 *c. sin*
 आद्य *adj* First. आद्ये 7 *c. sin. m* आद्या
 1 *c. sin f* आद्यन् 1 *c. sin n.*
 आगत्य *s n.* A taking, a receiving. Fructifi-
 cation, growth
 आधि *s m.* Mental agony, anxiety
 आनन *s n.* The face
 आप 1 *c. pl* of अप *s f* Water
 आपद्य *p p.* (of पद with वा) Unfortunate, af-
 flicted
 आपदाभिप्रसन्नमहता *ep* of सम्पद (Fruitful in
 relief to the pains of the afflicted).
 आपुञ्जय *imp atm.* of वृक्ष Ask, 6 *cl.* with वा
 Take leave of, bid adieu.
 बाध *p p.* (of बन्ध with वा) Tied, bound.
 बाधनात् *ep* of वृक्षाः (Forming a wreath).
 बाभूय *s n.* Ornament.
 बाधा *s f* Beauty
 बाभूय *s m.* Prominence, protuberance, con-
 vesity. बाभूयात् 3 *c. sin.*
 बाधन् *adj.* Low, deep-toned (as the grumbl) of
 of (thunder clouds). बाधनात् 6 *c. pl n.*

बाधोपनि 2 *d ful par* of वृक्ष Discharge, emit,
 dart, let loose, with वा.
 बाधोद् *s m.* A diffusive perfume, a strong scent.
 बाध *s m.* The mango-tree. बाधि 3 *c. pl.*
 बाधक *s m.* Mango peak, name of a moun-
 tain. बाधक 1 *c. sin*
 बाधक *p p* (of यत् with वा) Dependant
 बाधक 1 *c. sin. m*
 बाधन *s m.* Length
 बाधुन् *adj.* Long lived, a standing mode of
 address. बाधुयन् 8 *c. sin m.*
 बाध्म *s m.* A commencement, beginning in
 dertaking, enterprise, attempt, endeavour
 बाध्म 1 *c. sin* बाध्मे 7 *c. sin*
 बाध्म *ind p p* of राध Finish, with वा Wor-
 ship, propitiate, gratify
 बाह्म *ind p p* of रह *m th* वा Mount, ascend,
 ride. बाह्म *p p* बाह्मन् 2 *c. sin. m.*
 बाह्मे 7 *c. sin m.*
 बाह्ये *s n.* Ascent. बाह्येतेषु 7 *c. pl*
 बाधे *p p* *imp* (of वृक्ष Hale) Pained, afflicted
 Disturbed, confounded. बाधे 1 *c. pl m*
 बाधि *s f* Pain, suffering.
 बाधि *adj.* Wet, moist, bedewed. Reeking
 Tender, soft. बाधि 1 *c. sin. m* बाधि
 3 *c. pl m.* बाधि 2 *c. pl f*
 बाध्मन्ते 2 *d ful atm.* of लभ Gain, with वा,
 Receive, ch. etc.
 बाध्मन् *s n.* A supporture a *su. sin* of
 बाध्मन् *s m.* Slaughter, killing. बाध्मन्नात्
 2 *c. sin. f* Produced from the slaughter
 बाध्मन् *ind p p* of लिख Write, with वा
 Poultry, del. neat, she ch.
 बाधि *s n.* An embracing
 बाधि *p p* (of लिख with वा) Embraced.
 बाधि 6 *c. pl s n.* An embrace.

चाङ्गिदुर्गात् २ c. pl. चाङ्गिदुर्गात् and p p
 चाङ्गिदुर्गात् प्रेस pass
 चाङ्गी s f A cow, a line
 चाङ्गुले प्रेस pass of चुप Dasturb, with चा
 Confuse, bedim.
 चाङ्गुल s n A passing चाङ्गुलान् ६ c. pl.
 चाङ्गुल s r A seeing, looking night, view,
 aspect चाङ्गुले १ c. sin
 चाङ्गुले ind. p p of चुप 10 cl. Quil, with चा.
 Turn down sensitive
 चाङ्गुल s m. A whirlpool
 चाङ्गुल s f A whirlpool
 चाङ्गुली s f A row, string, necklace.
 चाङ्गुल १ c. sin (of चाङ्गुल १) We both.
 चाङ्गुले p p (of मू with चाङ्गुल Manifest) Ap-
 peared, manifested, become visible.
 चाङ्गुलान् ६ c. pl. m.
 चाङ्गुल s f Hope, desire A quarter, region
 चाङ्गुल २ c. sin.
 चाङ्गुल s m. Confidence, trust, expectation.
 चाङ्गुल १ c. sin.
 चाङ्गुल ind. Quickly, speedily
 चाङ्गुल s m. A borowage, the shade of retired
 saints or sages चाङ्गुलान् ६ c. pl. m. A sojourner
 amongst hermits.
 चाङ्गुल p p. (of चुप Embrace, cling, with चा)
 Embraced, Embracing, clinging to Ferle
 characterized by the abundance fit may
 opt usually use the present participle in the
 sense of the present.
 चाङ्गुलान् ६ c. pl. m.
 चाङ्गुल s m. Embracing an embrace.
 चाङ्गुल प्रेस p. par of चुप २ cl. Be-able,
 with चा Retire, derive comfort. चाङ्गुल
 १ c. pl. f
 चाङ्गुलान् १० p p (of चुप Be-able cause f m

with चा) Having consoled. fut p p (of
 चुप Be-able, with चा) To be treaded out
 or uttered. चाङ्गुलान् १ c. sin. m.
 चाङ्गुल s m. The month Ashvika. चाङ्गुलान्
 ६ c. sin.
 चाङ्गुल p p (of चुप Sit, with चा) Near चाङ्गुले
 १ c. sin. m.
 चाङ्गुलान् प्रेस p par (of चुप Go out, f m
 with चा) Obtaining, attaining holding
 चाङ्गुलान् १ c. sin. f चाङ्गुलान् ind. p p.
 Having attained, reached claimed, or re-
 ceived.
 चाङ्गुल s m. A hard shower चाङ्गुलान् ३ c. sin.
 चाङ्गुले ३ c. pl.
 चाङ्गुलान् निरतनेपान् ६ c. pl. m.
 चाङ्गुले प्रेस p. adp. (of चुप २ cl) Sing,
 seated, lying चाङ्गुल १ c. sin. m चाङ्गुल-
 नान् ६ c. pl. m.
 चाङ्गुले प्रेस c'm. of चुप १ cl. Serre, with चा
 Addict one's self
 चाङ्गुल s m. Taste, favour, enjoyment, sweets.
 चाङ्गुल्ले मय, चाङ्गुल्ले They say See चुप in Gram.
 चाङ्गुल p p of चुप Smile, with चा चाङ्गुलान्
 १ c. pl. m.

५

चुप २ c. sin. Wish, will, desire चुपान् २ c. sin.
 चुपानि प्रेस par of चुप १ cl. Wish
 चुप ind. Either, thus way
 चुप ind. Thus. A participle indicating words
 spoken, or thoughts entertained, expressed
 in the sentence immediately preceding it.
 चुपान् ind. Thus in this manner चुपान्
 Being or become this, thus circumstanced
 or employed. चुपान् २ c. sin. f
 चुप १ or २ c. sin. m. Thus

इन्द्रः *m.* The moon. इन्द्रो 6 c. *m.*
 इन्द्रात्मनिहता *ep.* of वा
 इन्द्रः *m.* Indra. *In comp.* Chiefest.
 इन्द्रबाणः *m.* Indra's bow, the rainbow
 इन्द्रनीलः *m.* The sapphire. इन्द्रनीले 3 c. *pl.*
 इव *ind.* As like, as it were.
 इच्छः *p.* (of इच्छ) Wished, desired, longed for
 इच्छान् 2 c. *pl.* *m.*

इ

ईदृशात् *pres. p. p.* (of ईदृश) Being beheld.
 ईदृशान् 1 c. *pl.* *m.*
 ईदृशः *v. p.* (of ईदृश *in desid. form.*) Wished,
 desired.
 ईशः *m.* A lord. ईशः 5 c. *m.*
 ईश्वरः *m.* A lord, chief. ईश्वरः 1 c. *pl.*

उ

उक्तः *p. p.* (of उच्यते) Said, spoken, asserted.
 उक्तान् 1 c. *m.* *m.*
 उग्रग्रीवः *adj.* Sorely grieving — शत्रु 2 c. *m.* *f.*
 उग्रग्रीवः *ep.* of वनम् (Having trees like out-
 stretched arms)
 उग्रम् *ind.* High, tall, lofty Great, much.
 उग्रलीलाः *m.* A mushroom.
 उग्रलीलावपानम् *ep.* of वनम्
 उग्रम् *adj.* Swollen.
 उद्धारः *m.* Height, elevation. Summit, peak
 उद्धारः 1 c. *m.* उद्धारि 3 c. *pl.*
 उद्धारः *p. p.* (of उद्यते) Breathe, with उद्
 Heaving beating Blooming enlivened,
 gladdened. Unlashed, unshod. *s. m.* An
 undoug an unfastening
 उद्यः *m.* A sigh.
 उद्यच्छः *p. p.* (of उद्यच्छे) Breathe, cause form with
 उद्यच्छे) Breathless, out of breath. Much, as
 completely Lacerated, disjuncted.

उद्यच्छिन्ना *agt.* Full of sighs, sighing उद्यच्छिन्ना
 3 c. *m.* *n.*
 उद्यच्छिन्नी *f.* The city Olym. उद्यच्छिन्ना
 6 c. *m.*
 उद्युष्टः *m.* The glomerous fig tree उद्युष्टशाम्
 6 c. *pl.*
 उद् or उद् *prep.* Up Off from out of
 उद् *adj.* Desirous, eager, longing with उद् for
 उद् 1 c. *pl.* *m.*
 उद्भवेत्पति *pres. per. of उद्भवे* 10 c. *m.* उद्
 Inspire with tender emotions. उद्भवेत्पति
 प. p. Distressed, sorrowful regretting and
 ang, sorrowing for उद्भवेत्पति 3 c. *m.* *n.*
 उद्भवेत्पति *f.* Desire, regret, a longings after
 pining after an absent object.
 उद्भवेत्पतिविराजन् *ep.* of उद्भवेत्पति
 उद्भवेत्पतिविराजन् *ep.* of वा
 उद्भवेत्पति *m.* Shake, tremor, ag. (also) उद्भवेत्पति
 5 c. *m.*
 उद्भवेत्पति *m.* A furrowing, a turning up with
 a plough
 उद्भवेत्पति *m.* A throwing a loss ag. up उद्भवेत्पति
 3 c. *m.*
 उद्भवेत्पति *p. p.* (of उद्भवेत्पति *with* उद्भवेत्पति) Dug or
 scraped up.
 उद्भवेत्पति *pronoun.* Northern. उद्भवेत्पति *ind.* North
 wards.
 उद्भवेत्पति *adj.* High eminent, exalted supreme,
 excellent. Beautiful उद्भवेत्पति 3 c. *pl.* *m.*
 उद्भवेत्पतिविराजन् *ep.* of उद्भवेत्पति
 उद्भवेत्पति *ind. p. p.* (of उद्भवेत्पति *Traverse, with* उद्भवेत्पति)
 Having crossed.
 उद्भवेत्पति *ind. p. p.* (of उद्भवेत्पति *Stand, cause form with*
 उद्भवेत्पति) Having made to arise, having raised.
 उद्भवेत्पति *p. p.* (of उद्भवेत्पति *with* उद्भवेत्पति) Arisen. उद्भवेत्पति
 7 c. *m.* *m.*

उपसर्ग *imp. par of पर* *to d. Fall, with उह Arise, ascend. उपसर्ग *pres.**
 उपास *n.* A blue lotus. A water lily
 उपसर्गान् *5 c. pl.*
 उपसर्ग *pres par of हृत्* *to d. See, with उह View, beho's foresee anticipate.*
 उपसर्ग *inf. p p (of उह Go, caus form with उह) Having caused or produced.*
 उपसर्ग *n.* A gush.
 उपसर्ग *n.* The haunch or part above the hip the flank. The side or edge. उपसर्ग *7 c. sin.*
 उपसर्ग *n.* Discharge vengeance. उपसर्गान् *5 c. sin.*
 उपसर्ग *adj.* Anxious, longing for Zealously active for the accomplishment of a gratifying object उपसर्गानि *2 c. pl. n.*
 उपसर्ग *n.* Excess, overflow
 उपसर्ग *inf.* Northern.
 उपसर्ग *n.* Water उपसर्गेणु *7 c. pl.*
 उपसर्ग *adj.* Facing the north — उप *1 c. sin. m.*
 उपसर्ग *adj.* North, northern उपसर्गेणु *2 c. sin. f.*
 उपसर्ग *m.* Talents, intelligence. उपसर्ग *1 c. sin.*
 उपसर्ग *n.* Rise rising उपसर्गे *7 c. sin.*
 उपसर्ग *n.* Name of a king
 उपसर्ग *inf of गे* *Sing with उह उपसर्गान्*
adj. *Wishing to sing.*
 उपसर्ग *n.* A vomiting or ejecting any thing from the mouth. Exhalation उपसर्ग *2 c. sin.*
 उपसर्ग *adj.* Ejecting any thing as saliva, breathing out, sending forth in exhalations. उपसर्गानि *3 c. pl. n.*
 उपसर्ग *p p (of गे Swallow, with उह) Ejected, cast forth. Breathed out, exhaled. उपसर्गे*
3 c. pl. m.
 उपसर्ग *p p (of उह Take, with उह) Taken up, turned back, sprayed.*

उपसर्गलक्षणान् *op of वदितः*
 उपसर्ग *n.* Friction
 उपसर्ग *adj.* Unbodied, excessive उपसर्गानि
2 c. pl. n.
 उपसर्ग *p p (of दितः with उह) Mentioned & described. उपसर्गान् 2 c. sin. f.*
 उपसर्ग *p. p (of धु Shake, with उह) Shaken off Stirred up stimulated.*
 उपसर्गान् *op of उपसर्गाना (Shaken off the r. sin.)*
 उपसर्ग *p p (of उप with उह) Ready prepared उपसर्गान् 1 c. pl. m.*
 उपसर्ग *n.* A garden, grove उपसर्गान् *2 c. sin.*
 उपसर्गाने *7 c. sin.*
 उपसर्ग *n.* A darting upwards.
 उपसर्ग *n.* A son उपसर्ग *1 c. pl.*
 उपसर्ग *n.* Fear Anxiety distress, uneasiness.
 उपसर्ग *inf p p (of उह Enlarge with उह) To be unbound उपसर्गाने 1 c. sin. f.*
 उपसर्ग *adj.* Sleepless उपसर्गान् *2 c. sin. f.*
 उपसर्ग *adj.* Looking upwards उपसर्गानि *1 c. sin. f.* उपसर्गानि *3 c. pl. f.*
 उपसर्ग *n.* A winking or twinkle of the eye.
 उपसर्ग *pp* *By near*
 उपसर्ग *inf of उह Do with उप लक्ष.*
 उपसर्ग *n.* Aid, assistance उपसर्ग *1 c. sin.*
 उपसर्ग *p p (of गे Go, with उह) Goe near encountered, met, meeting उपसर्गान् 1 c. sin. m.*
 उपसर्ग *n.* Approach उपसर्ग *adj.* Bore or springing on the arrival उपसर्गान् *1 c. sin. m.*
 उपसर्ग *p p (of गृह् with उह) Embraced. n.*
 An embrace उपसर्गान् *1 c. sin.*
 उपसर्ग *p. p (of वि Gather with उह) Collected, assembled; increased, augmented, lessened. उपसर्गान् 3 c. pl. m.*

उपवित्रवदित् *ep of वासन्*
 उपवित्रवदना *ep of वे* (Augmented in feeling).
 उपवित्रवदु *ep of तन्*
 उपवित्रवदु *agl Desirous of going near*
 उपवित्रवदो 6 c *sin. m*
 उपददत् *ind Near the skirt.*
 उपपाद्य *ful p p (of वद् Go with उप) To be effected, done shewn or proved. उपपाद्यः 1 c sin m*
 उपग्रन् *s. m Disaster calamity उपग्रन् 2 c sin*
 उपमेव *ful p p (of मा Measure, with उप) Comparable. उपमेवान् 2 c sin. f*
 उपपुत्र्य *ind p p of पुत्र Joint, with उप Take (as meat or drink.)*
 उपरी *ind. Up, upward, above*
 उपरु *s m A rock, a stone*
 उपरुन *s m A garden, a grove*
 उपहार *s m. A complimentary gift, a present to a superior*
 उपरु *adj Near, close to. s. m. Side, skirt, base उपरु 7 c sin.*
 उपरुत् *ep of इत्*
 उपदेष्ट *pol. dim. of ईत् 1 cl. See, with उप Leave, abandon.*
 उर्ध्व *s f Earth, ground. उर्ध्व 2 c. sin. उर्ध्व 6 c sin.*
 उर्ध्व *s f A mark of fire, a flame*
 उर्ध्ववदित् *ep. of दवाग्नि (Singed by its flames the bushy tails of the lake)*
 उर्ध्ववदित् *p. p (of दधि Go, मा 1 वद्) Passed over or beyond advancing*
 उर्ध्ववदित् *ep of वद् understood*
 उर्ध्व *adj 1' t sorting, walking Sharp. 1-0 c उर्ध्व 1 c sin. m उर्ध्व 3 c p' f उर्ध्व 3 c. p' f*

उ

ऊन *adj Less. ऊन 1 c sin. m*
 ऊरु *s m The thigh. ऊरु 1 c. sin*
 ऊर्ध्व *ind Upwards, onwards, further*
 ऊर्ध्व *or ऊर्ध्व s f A wave. A current, the flowing of water*

शु

शु *s m. A season*
 शु *s m. A sage शु 2 c pl*

ए

एक *pronom One, a, a single Lone, solitary एक 1 c. sin m. एकन् 2 c. sin m or 1 c. sin m. एकात् 2 c sin f*
 एकपत्नी *s f A faithful wife, one devoted to her husband. एकपत्नीन् 2 c. sin.*
 एकस्य *agl Standing together, combined, collected in one place एकस्य 1 c sin. m*
 एकाग्र *ind Solely, only, exclusively*
 एतद् *pronom This. एतद् 1 or 2 c sin. m एतस्मात् 5 c sin. m. एतौ 2 c. du. m एते 1 c. pl. m एतान् 2 c pl m.*
 एतद् *ind p p (of इ Go, with एत) Having come or obtained.*

एतद् *2 c sin m of एतद् This. एतान् 2 c sin f*
 एतद् *3 c pl m. or n of इत् pronom This*
 एतद् *ind. Indeed, verily, truly Likewise, also Even, very, self same*

एतद् *ind. So, in like manner, thus*
 एतद् *7 c pl. m. or n. of इत् pronom This.*
 एतद् *2 ful pronom of इ Go, attain*

इ

इन्द्र *s m. Indra's elephant.*

शे

शे *s m. Stream, flow शे 1 c sin*
 शे *s m. The Ep especially the upper*

को

कीमुक्ता *adv* & *n*. Perturbation. कीमुक्ताम्
3 c. *sin*.

क

क 1 c. *sin* *adv* of किम् Who? which? what?

कद्रु *n*. A kind of tree (Pentaptera Anjana).

कश्चिद् *adv*. Assuredly certainly *Also a por-
tion of inquiry*

क्यात् *n* A glance क्यायाम् 2 c. *pl*

कठिन *adv*. Hard stiff.

कथं *n*. A deep कथे 3 c. *pl*

कथिका *f* A drop⁴, as aloes.

कथन *n* or *n*. The neck the throat.

कथयति *ep* of कथ् understood.

कथयामुत्तमार्थानि *ep* of उपप्लुत्म् (Having its
root of twining arms loosened from all (my)
neck).

कतिचिद् *adv* Some several.

कतिपय *adv* How many? So many several.

कतिपयान्निष्कारिणम् *ep* of दशरथः

कथयिद् *adv* Somehow or other by some means;
by any means.

कथम् *adv* How? in what manner?

कथयति *adv*. Somehow or other with difficulty;
referring in verse 3 to कथयति

कथयति *pres p par* of कथ 10 cl. Say tell, de-
clare explain describe कथयति 8 c. *sin*. *sin*.

कथयिद् *adv*

कथ *f* Talk discourse conversation.

कथितं *p p* (of कथ) Mentioned told spoken of
declared confessed कथिते 7 c. *sin*. *sin*.

कथयाम् 2 c. *sin*. *f* कथयाम् 1 c. *sin*. *n*.

कथम् *n*. A plant commonly Kadamba
(Nuclea Kadamba). कथम् 3 c. *pl* The
Kadamba flower when it blows is in-
verted with propectogon here like the erect

'bristles of the hedgehog Delight accord-
'ing to the Hindus gives a bristling eleva-
'tion to the down of the body *Allusion
is made to this in verse 27*

कली *f* The plantain tree

कनक *n*. Goal.

कनककल्पवृक्षम् *ep* of केलि

कनकनिष्कम्बरायाम् *ep* of योगनिष्ठा (Height as a
streak of gold on a touchstone).

कनककल्पवृक्षनिष्कम्बरी *ep* of कली

कन्द *n* or *n*. A cavern. कन्दम् 7 c. *pl*

कन्दली *f* The lacana-tree. कन्दली 2 c. *pl*

कन्या *f* A daughter कन्याम् 2 c. *n*.

कपाल *n* or *n*. A skull.

कपिश *adv* Brown russet. कपिशम् 2 c. *sin* *n*

कपिल *n*. A cheek.

कपल *n*. A lotus कपलानि 2 c. *pl*

कपलवदन *n*. A lotus face i. e. a lovely face.

कम्प *n*. Flash, glare (of lightning).

कर *n*. The hand. A ray of light, a beam of
the sun or moon करेण 3 c. *sin*. करेण् 7 c. *pl*

करक *f* Nail

करण *n*. An organ of sense The body

करिः 3 c. *pl* करेण् 7 c. *pl*

करणम् *adv*. Ray-obstructing करणम् 7 c. *n*.

करणम् *n*. A finger-nail.

करिम् *n*. An elephant.

करुणा *f* Tender pity compassion.

करुणायुक्ति *ep* of करुणाया (Disposed to pity)

करुणाम् *pres p par* of कृ 8 cl Make

को *n*. The eye को 7 c. *sin*.

कोम् *adv* of कृ Make

कोम् *n*. A low or a mood, as humming
buzz, &c

कोम् *n*. A bird

बभ्रुव *s. m.* A young elephant.
 बह्म *s. f.* A sixteenth of the moon's diameter,
 a digit.
 बह्मनाभोवात् *cp. of* इन्द्र
 बभ्रु *s. m.* One of the trees of Swarga.
 बभ्रुषे *pres. abs. of* बभ्रु *1 cl.* Be fitted or
 qualified.
 बभ्रुष *p. p. (of* बभ्रु) Made, prepared.
 बभ्रुषावस *cp. of* इन्द्र
 बभ्रुव *adj.* Happy, virtuous. *चन्द्राय 8 c*
sm. f.
 बभ्रुव *1 c. sm. m. of* बभ्रुव *Some.* A certain.
 बभ्रुव *adj.* Fragment.
 बभ्रु *6 c. sm. m. of* बभ्रु *What?*
 बभ्रुव *7 c. sm. f. of* बभ्रुव *Some.*
 बभ्रुव *pres. par. of* बभ्रुव *1 cl.* Long for
 बभ्रुव *adj.* Golden, of gold. *बाह्व 1 c. sm. f*
 बभ्रु *s. f.* A woman's robe or girdle
 बभ्रु *adj.* Confused, disturbed, disordered.
 बभ्रुव *3 c. sm. m.*
 बभ्रुव *s. m.* Perplexity, anxiety dependency
 बभ्रुव *2 c. sm.*
 बभ्रुव *s. m.* A forest, a grove.
 बभ्रु *p. p. (of* बभ्रु) Beautiful, elegant. *बाह्व*
1 c. sm. m. s. m. A husband.
 बभ्रु *s. f.* A wife a mistress, any beloved or
 lovely woman. *बाह्व 3 c. sm.*
 बभ्रुव *cp. of* इन्द्र
 बभ्रु *s. f.* Beauty splendour lustre. *बाह्व*
2 c. sm. m. 8 c. sm.
 बभ्रुव *adj.* Splendid. *बाह्व 1 c. sm. m.*
 बभ्रु *s. m.* Fashion, dance. *बाह्व 3 c. sm.*
Willingly
 बभ्रुव *adj.* (King, or who goes where he
 pleases. *बाह्व 3 c. sm. m.*
 बभ्रुव *2 c. sm. f. of* बभ्रुव *Some, a certain.*

बाह्व *adj.* Assuming any form at pleasure.
 बाह्व *2 c. sm. m.*
 बाह्व *s. m.* A lover, an uxorious husband.
 An impassioned, fond, or wretched fellow
 बाह्व *1 c. sm. m.*
 बाह्व *s. f.* A loving or affectionate woman.
 बाह्व *1 c. sm.* *बाह्व 6 c. pl.*
 बाह्व *s. m.* Dure. *बाह्व 6 c. sm.*
 बाह्व *s. m.* Cause, reason.
 बाह्व *s. m.* Leanness. *बाह्व 2 c. sm.*
 बाह्व *s. m.* Time, season. *बाह्व 1 c. sm.*
 बाह्व *बाह्व* From time to time (annually, in
 the rainy season).
 बाह्व *s. m.* Servant of h&ll, a proper name.
 बाह्व *s. m.* A poem.
 बाह्व *ind.* Hey! What!
 बाह्व *pres. ind. f.* Some thing somewhat, a
 little.
 बाह्व *s. m.* A rogue, used here as a term of
 endearment. *बाह्व 8 c. sm.*
 बाह्व *s. f.* A female hinner or chorister of
 Swarga. *बाह्व 3 c. pl.*
 बाह्व *pres. ind. f.* Governed, a little.
 बाह्व *ind.* How a.ub more? how theroet?
 बाह्व *ind.* Verily, assuredly. Probably, pos-
 sibly, haply.
 बाह्व *s. m. m.* A young about. A spread or
 bed (to which the lip of a mistress is com-
 pared). *बाह्व 7 c. pl.*
 बाह्व *s. m.* A lambu whistling or rattling in
 the wind. Any hollow lambu, cool or
 cans. *बाह्व 1 c. pl.*
 बाह्व *s. f.* Fame, renown glory. *बाह्व 2 c. sm.*
 बाह्व *s. m.* A lover, as above. *बाह्व 7 c. sm.*
 बाह्व *s. m.* Name of a certain mythical bird.
 बाह्व *s. m.* A sort of game.

कुक्ष्यान्वही *s f* A woman whose teeth are like the javana. कुक्ष्यान्वही 8 c. *sm.*

कुपित *p p* (of कुप) Lashed, angry, offended, jealous. कुपितम् 2 c. *sm. f*

कुसुम *s m.* The white excellent water lily

कुसुमम् *s m.* The crimson anaranth. कुसुमम् 1 c. *sm. m.* 'Names of plants generally become neuter, to signify the produce of the plant viz. its blossoms and fruits some 'add the root, and even the leaf' Colebrooke's Translation of Amara Kośha.

कुसुमवृक्षे *ep* of कुसुमवृक्ष

कुसुम *for* *dim* of कु 8 cl. Make. -

कुर्वे *pres p par* of कु 8 cl. Do, make, perform. कुर्वे 1 c. *sm. m.*

कुर्वीत *pot. 3rd s* of कु 8 cl. Make.

कुट्ट *s m.* A herd, a flock of animals of the same species, a bevy कुट्टे 3 c. *pl.*

कुटिल *s m. m.* A thunderbolt.

कुटिल *s m.* Any water-lily. The blue lotus.

कुण्ड *s m.* Sacrificial grave.

कुण्ड *s m.* Well-being, welfare, happiness.

कुण्डल 2 c. *sm.* कुण्डले 3 c. *pl.* *adj*
Happy well. Clever. Eloquent. Expert, skilful.

कुण्डित *adj*, Happy well. कुण्डितम् 2 c. *sm. m.*

कुण्ड *s m.* A Giver. कुण्डे 3 c. *pl.*

कुण्ड *s m.* Sallower (Carbasus lactarius)

कुण्ड *s m.* The cry of a bird, cooing. कुण्डम् 2 c. *sm.*

कुम्भ *s m.* The peak of a mountain. कुम्भम् 5 c. *sm.*

कुम्भ *p p* (of कुम्भ) Mule, rendered. कुम्भम् 2 c. *sm. f* कुम्भम् 1 c. *sm. m.*

कुम्भ *adj* Artificial, fictitious. Adopted.

कुम्भवत् *ep* of कुम्भ

कुम्भ *s m.* Duality, &c the inevitable result of actions done in a past existence. कुम्भम् 1 c. *sm.*

कुम्भ *p p* (of कुम्भ) Cut, divided.

कुम्भ *s f* A hole, a skin.

कुम्भ *s m.* An act. कुम्भम् 1 c. *sm.*

कुम्भ *s f* Act, action, doing.

कुम्भ *and p p* (of कुम्भ) Having made, done, framed, fulfilled, or accomplished.

कुम्भ *adj*. Poor, indigent, deficient. कुम्भम् 1 c. *pl. m.*

कुम्भ *s f* Humility, ignorance, cohesion of the soil.

कुम्भ *adj*. Black.

कुम्भकार *s m.* The black antelope.

कुम्भ *p p* (of कुम्भ) Formed, fashioned, cut into shape.

कुम्भे *ep* of कुम्भ or कुम्भे

कुम्भे 1 c. *pl. m.* (of कुम्भ) Who?

कुम्भ *s f* The cry of the peacock. कुम्भ 2 c. *pl.*

कुम्भ *s m.* A fragrant plant (Pandarus odora Linnæus). कुम्भे 3 c. *pl.*

कुम्भकारे *ep* of कुम्भ

कुम्भ *s m.* The law. कुम्भम् 2 c. *pl.*

कुम्भ *s m.* I name of a tree bearing a blue strong-smelling flower. The filament of any vegetable. कुम्भ 1 c. *sm.* कुम्भे 3 c. *pl.*

कुम्भ *s m.* A name of Vibha or Krishna.

कुम्भ *s m.* The mountain Kailas. कुम्भम् 5 c. *sm.* कुम्भम् 6 c. *sm.*

कुम्भ *s m. m.* The hollow of a tree. कुम्भम् 7 c. *pl.*

कुम्भ *adj* Sui d. Gita. कुम्भम् 2 c. *s m.*

कुम्भ *adj* Learned man.

कुम्भ *s m.* Caron v. An eye's glance.

कुम्भम् 6 c. *pl.*

कीर्य *adj* Related to, or named after Kuru, the common ancestor of the sons of Pandu and Dhritarashtra. **कीर्यम्** 2 c. *sm. m.*
कीर्तन *s. m.* Evil report, detraction. **कीर्तनात्** 5 c. *sm.*
क्रम *s. m.* Order, method, progress, course. **क्रमेण** 3 c. *sm.*
क्रिया *s. f.* A doing, performance.
क्रीडा *s. f.* Play, sport, pastime.
क्रूर *adj.* Cruel, pitiless, unrelenting
क्रोध *s. m.* Anger
क्रीचरान्न *s. m.* Krauncha pass, name of a place. **क्रीचरान्नम्** 2 c. *sm.*
कृञ्च *p. p.* (of कृञ्) Fatigued, wearied, aching. Faded, drooping. **कृञ्चन्** 2 c. *sm. ba.*
कृञ्चन् *cp.* of वेद्यः
क्रिष्ट *p. p.* (of क्रिष्ट) Distressed, pained, hurt. Chafed, fretted. Impaired, obscured, bedimmed.
क्रिष्टान्ते *cp.* of इन्दो
क्रेशिन् *agt.* Fanning, scorching, withering, blasting. **क्रेशिना** 3 c. *sm. m.*
कु *ind.* Where? The repetition of this adverb in verse 5 is to denote difference, distance, disparity. The first may be rendered by 'is not?' and the second, by 'How then?'
कुत्र *ind.* Anywhere
कुण्डल *p. p.* (of कुण्ड) Bounded; jingling, rattling
कुण्ड *s. m.* A moment. A measure of time equal to four minutes. **कुण्डम्** used adverbially, For a moment, as a moment.
कुण्ड *s. m.* A man of the second, or military or regal class.
कुण्डयति *pres. par.* of कुण्ड *caus. form.*, Destroy. 3.3.
कुण्ड *s. f.* Night. **कुण्डात्** 7 c. *pl.*

कृणु *adj.* Able, adequate.
कृणु *s. m.* Loss, waste, destruction.
कृणुति *adj.* Wasted, consumed.
कृणुति *adj.* Frail, subject to decay. **कृणुति** 7 c. *pl. m.*
कृणुति *p. p.* *irreg.* (of कृ) Wasted, emaciated. **कृणुति** *caus. form.* **कृणुति** *caus. form.*
कृणुति *pres. par.* of कृ 5 c. *cl.* Wound.
कृणुति *p. p.* (of कृणु) Scattered, driven about.
कृणुति *p. p.* (of कृणु) Wasted, diminished, shrunk exhausted. **कृणुति** 1 c. *sm. m.*
कृणुति *s. m.* Milk. **कृणुति** 1 c. *sm.*
कुटु *adj.* Little, small. Mean, low. **कुटु** 1 c. *sm. m.*
कुटु *s. m.* A field. **कुटु** 1 c. *sm.*
कुटु *s. m.* A throwing, a delaying, lusting, or passing away (of time). A clump of flowers. **कुटु** 2 c. *sm.*
कुटु *compar.* (of कुटु) Happier, well. Happier, better. **कुटु** 1 c. *sm. m.*
कुटु *s. m.* Agitation shaking, tossing about.

ख

ख *s. m.* Heaven, sky. **खम्** 2 c. *sm.* **खे** 7 c. *sm.*
ख *s. m.* A bird. **खम्** 1 c. *pl.*
ख *p. p.* (of ख) Set, inland.
ख *s. m.* Part, portion. **खम्** 1 c. *sm.*
ख *s. f.* A woman whose husband or lover has been guilty of infidelity. **खम्** 6 c. *pl.*
ख *s. m.* A fire-fly (from ख Sky, and खे Illuminating).
ख *ind.* Indeed, certainly, surely. **खम्** *pl.*
ख *p. p.* (of ख) Worn, distressed, exhausted. **खम्** 1 c. *sm. m.*

विदाँदुमन्तर (०) of वदान्

वेदः *s m.* Weanion, exhibition, sorrow, affliction, distress. वेदम् ३ c. *m.* वेदम् ३ c. *m.*

ग

गानः *s m.* (also written गाने) Sky

गगनलक्षणः *ep of वे* understood

गङ्गा *s f* The Ganges

गङ्गावर्णा *s m.* Ganga sugar (name of a place)

गङ्गः *pres p par of गम्* 1 cl. *Go, gam.*

गङ्गाम् ३ c. *pl m.* गङ्गानीकम् ६ c. *pl f*

गङ्गादि *pres गङ्गे* *pot.*

गजः *s m.* An elephant. गजः 1 c. *m.* गजम् ६ c. *m.*

गजः *s m.* A troop of inferior demes, considered as Siva's attendants, and under the especial superintendence of Ganga. गजैः ३ c. *pl.*

गणना *s f* Counting, numbering, enumeration. गणनम् ३ c. *m.*

गणः *s m.* A cheek, especially the whole side of the face, including the temple.

गणधेदीपनदहबाहु-रञ्जीविडानम् *ep of* बुलादानम्

गणः *p p.* (of गम्) Goss, reared, repaired, turned. गणः 1 c. *m.* गणम् ३ c. *m.*

m. m. गणैः ३ c. *m. m.* गणानम् ६ c. *pl m.*

गणः *s f* A group, motion, march, progress. Course of events. Refuge, asylum. गणैः 1 c. *m.* गणः ३ c. *m.*

गणा *ind. p. p.* of गम् *Go.*

गणय *ful p p.* (of गम्) To be gone to. गणयः 1 c. *m. f* गणयि 1 *ful. par* गणयुः *inf.*

गणः *s m.* Swell, colour, perfume. गणम् ३ c. *m.* गणैः ३ c. *pl.*

गणपती *s f* Name of a river. गणपतः ६ c. *m.*

गणित्वाद्यः. Fragrant, scented. गणित्वा ३ c. *pl. m.*

गणः (of गम्) ३ *part. par* of गम् *Go.*

गणय *s m.* A group in general, moving walking, departure.

गणय *1009* of गम् *Go, casual form.*

गणय *p p.* (of गम् *casual form*) Made to go, sent, dismissed.

गणित्वाद्यः *ep of गम्*

गणित्वा *adj.* Deep, bass (as sound).

गणित्वा *s f* Name of a river. गणित्वा ६ c. *m.*

गमय *ful p p.* (of गम्) To be gone to. गमयुः ३ c. *m. m.*

गमयित्वा *s m.* The muttering of clouds, or rolling of distant thunder. गमयित्वा ३ c. *m.*

गमयित्वा ३ c. *pl.* गमयित्वा ६ c. *pl.*

गमे *s m.* A fetus, an embryo

गमे-गमयित्वा-रिचकम् *ep of गमयम्*

गमित्वा *p p.* (of गम्) Fallen, dropped, moulted.

गमित्वा ३ c. *m. m.*

गमयः *s m.* An air-hole, key-hole, a round window, a bull's eye. गमये *loc. m.*

गमय *adj.* Much, very, excessive. Heavy, oppressive. Firm, close.

गमयित्वा *s m. m.* Gandiva, the bow of Arjuna.

गमयित्वा-रिचकम् *s m.* Armed with Gandiva, i. e. Arjuna. गमयित्वा 1 c. *m.*

गमः *s m.* The body. गमः ३ c. *m.*

गमयान *pres p den* of गम् 1 cl. Overpriced, envelope. गमयान 1 c. *m. m.*

गमिः *s m.* A mountain. गमिः ३ c. *m.*

गमये *pres part* of गम् *Go*

गुणः *s m.* A string. गुणम् ३ c. *m.*

गुणय *adj.* Amiable, virtuous. गुणयः ६ c. *m. f*

गुणय *p p.* of गुण. Blatant (on boardship).

सुखान्तः, ह्रस्वः. गुणयुः ३ c. *m. m.*

गुरु *adj* Heavy grievous ; ksome tedious.

Oppressed charged. Deep. गुरुणा 3 c.

sm. m गुरुभिः 3 c. *pl. n.* गुरुषु 7 c. *pl. m.*

s. m. Any venerable personage a sire lord.

गुरो 6 c. *s. n.*

गुरुह्य *compar* (of गुरु Heavy) Heavier sorer

गुरुन्युचम् *cp.* of सहीम्

गुरुवच *s. m.* A kind of demigod attendant upon

Kuvera the deity of wealth and guardian of

his treasures. गुरुवकः 1 c. *s. n.*

गृह *s. n.* A house mansion. गृहात् 5 c. *s. n.*

गृहसलिभुम् *s. m.* A kind of crane A sparrow

A crow गृहसलिभुजान् 6 c. *pl.*

गेय *adj. p. p.* of गी Sing *s. n.* A song गेयम्

2 c. *sm.*

गृहिणी *s. f.* A wife. गृहिण्या 6 c. *sm.*

गो *s. f.* The cow. गाम् 2 c. *sm.*

गोत्र *s. n.* Family race lineage —

गव्य *s. m.* A herdsman, a cowherd.

गोचरेयता *cp.* of विप्यो (Dressed as a herdsman).

गीर *adj.* White hoary Whitish pale yellow

गीरतः 1 c. *sm. m.* गीरत् 2 c. *sm. m.* गीरस्य

6 c. *s. n. m.*

गीरत् *s. n.* Weight heaviness. गीरत्वात् 4 c. *sm. m.*

गीर्वाणी *s. f.* The goddess Gauri, wife of Śiva.

गव्यप *p. p.* (of गव्य) Strung —त् 2 c. *s. n. m. n.*

गन्धि *s. m.* A knot.

गहन *s. m.* A taking laying hold of, seizing

गहनम्.

ग्राम *s. m.* A village hamlet, an inhabited and

unfortified place in the midst of fields and

meadow land where men of the servile class

usually reside and where agriculture thrives.

In comp. A multitude.

गाम्नि *s. f.* Langour languidness. गाम्निम्

१ c. *sm.*

घ

घण्टिका *s. f.* A bell

घन *s. m.* A cloud घन 8 c. *sm.*

घने *s. m.* Heat. The hot season.

घात *s. m.* A bruise blow stroke.

घोष *s. m.* Sound, noise. घोषन् 2 c. *sm.*

च

च *ind.* And, also. Both. *An explosive.*

चकित *p. p.* (of चक) Frightened, startled. Ti-

mid timorous fearful चकिते 3 c. *pl. n.*

चकितचकितम् *n.* used adverbally With

great alarm.

चक्र *s. n.* A wheel.

चक्रवादी *s. f.* The ruddy goose commonly

called in India the Brahmany duck or goose.

चक्रवाकम् 2 c. *sm.*

चक्षुः 2 *pret. par.* of च्क्ष Make. चक्षे 2 *pret. 3rd.*

चक्षुः *s. n.* The eye चक्षुः 2 c. *sm.*

चञ्चल *pres. p. par.* of चञ्च 1 c. *pl.* Dangle

चञ्चल *adj.* Tremulous, rolling Beautiful, lovely

चञ्चल *adj.* Ferce violent.

चण्डा *s. f.* A name of the goddess Durgā ap-

plied espec ally to her incarnation for the

purpose of destroying Maheshvar This

exploit forms the subject of a section of the

Mā kāndeya Purāna and is particularly

celebrated in Bengal at the Durgā pūjā or

festival held in honour of the goddess to-

wards the close of the year (Oct. Nov.)

चण्डी *s. f.* A passionate woman. A vira, a

term of endearment. चण्डी 8 c. *sm.*

चण्डोद्य *s. m.* Chandaślo 3 i. e. Śiva.

चतुर *num.* Four चतुरात् 1 c. *pl. m.* चतुः

2 c. *pl. m.* चतुर्दश 6 c. *pl. f.*

चन्दन *s. m. n.* Sandal.

चन्द्रकाशः *m* A fabulous gem the moonstone supposed to be formed of the congelation of the rays of the moon a kind of crystal may perhaps be meant. चन्द्रकाशा 1 *c pl*

चन्द्रपादः *m* A lunar ray चन्द्रपादि 3 *c pl*

चन्द्रिका *f* Moonlight a moonbeam. चन्द्रिकानु 7 *c pl*

चण्वी *f* A kind of deer or rather the Bos grunniens, erroneously classed by the Hindu writers amongst the deer

चण्वी *f* A horn. चण्वीानु 6 *c pl*

चण्वी *m* A foot.

चण्वी *adj* Trembling tremulous wavy wavy

चण्वी *adj* Trembling tremulous wavy wavy

चण्वी *m* Pulsation, a tremulous motion. चण्वी 2 *c sin*

चण्वी *adj* Trembling

चण्वी *m* Pleasing or gratified desire. चण्वी 1 *c sin*

चण्वी *adj* Complaisant in the request, courteous. चण्वी 1 *c sin*

चण्वी *m* A kind of excise. चण्वी 1 *c sin*

चापः *m* A bow

चापः *m* A chowrie, the tail of the Bos grunniens, used to whisk off flies, also an emblem or insignia of princely rank. चापः 3 *c pl*

चापः *adj* Pretty, elegant, beautiful. चापः 3 *c sin m*

चापः *m* The blue jay चापः 1 *c pl*

चिचि *m* Name of a mountain — चिचि 1 *c*

चिचि *adj* Long चिचि *m* A while a long time

चूडा *f* A lock of hair on the crown of the head, a crest, a top-knot.

चूडा *m* Aromatic powder powdered sandal, &c.

चेरु *adv* If

चेरु *adv* Languidly

चेरु *m* Mind, heart, soul, Ke'nga. चेरु 1 *c sin*. चेरु 3 *c sin*. चेरु 6 *c sin*.

चेरु 7 *c sin*.

चैत्र *m* A sacred tree a religious fig tree, &c, growing in a village or near it, and held in veneration by the villagers.

चौरः *m* A thief robber, pilferer चौरः 7 *c sin*

चुपः *p p* (of चु) Dropped slipped, hidden.

च

चण्वी *m* Flea, prelat. चण्वी 3 *c sin*.

चण्वी *p p* (of चण्वी) Covered, clad. चण्वी 1 *c sin*/

चण्वी *adj* Trembling

चण्वी *f* Beauty beauty beauty

चापः *pres p par* of च 10 *cl* Veil, cover conceal. चापः 2 *c sin*/

चापः *f* Shade shadow Beauty splendour, lustre light, brilliancy brilliant hue Tint

A straight or oblique line. चापः 3 *c sin* At the last member of a compound it takes a short vowel as चापः See

Wilson's grammar page 319

चापः *m* A reflected image, a shadow चापः 1 *c sin*.

चापः *adj* Divided in radiance, reflecting light from various surfaces.

चिचि *p p* (of चिचि) Cut, suspended broken.

चेरु *m* A cutting segment, slice; a part portion. Any distinguishing mark (as a streak, &c.) by which the face or person is

decorated. चेरु 3 *c pl*

च

चण्वी *m* The world

चण्वी *m* The hip and knee.

धन *s m* A man, person; people, kindred. धन
 1 *c sin* धनम् 2 *c sin* धने 7 *c sin*
 धनञ्जय *s m* Name of a king, sovereign of
 M thla and father of S ta.
 धनकानपाधानपुखोदकेषु *ep of* चाशनेषु
 धनपद *s m* Any inhabited country धनपदम्
 2 *c sin*
 धनिता *p p (of धन caus form)* Produced
 occasioned by धनिताम् *acc sin f*
 धनिता 3 *c pl n*
 धनम् *s n* Birth, origin, production
 धनु *s m* The rose apple
 धनुकुण्डमहिहारयम् *ep of* तोपम्
 धप *imp par of नि 1 cl* Conquer
 धर्मे *adj* Split, broken, divided into an infinite
 tude of parts धर्मे 1 *c pl m*
 धल *s n* Water धलम् 2 *c sin*
 धलद *s m* A cloud धलद 6 *c sin*
 धलदाभ *adj* Bright as a cloud धलदाभम्
 2 *c sin n*
 धलपर *s m* A cloud धलपर 6 *c sin*
 धलमुष् *agt* Water shedding A cloud.
 धलमुष् 1 *c pl*
 धलमुष्पुष् *agt* Discharging drops of water
 धलमुष्पुष् 6 *c sin m*
 धरा *s f* The China rose
 धरु *s m* Name of a king or wunt, son of
 Kuru. धरुः 6 *c*
 धार *p p (of धन)* Born, produced, sprung,
 grown, become growing धार 1 *c sin m*
 धारम् 2 *c sin m* धारा 2 *c sin f*
 धाराणि 2 *c pl n*
 धारविधायः *ep of* धार (Precipitate)
 धारानि *pres par of हा 9 cl* Know धानीया
 पत् धारानि *pres sin*
 धारा *s f* A wife धाराम् 2 *c sin*

धार *s n* A lattice, casement, window, eyed,
 loop-hole Net-work A multitude धारि-
 णि *pl*
 धारु *s n* A bud, germ, unblown flower
 धारुणाणि 2 *c pl* धारुः 3 *c pl*
 धीमन् *s m* A cloud धीमन् 3 *c sin*
 धीवत् *pres p par of धीव 1 cl* Come to life,
 revive
 धीवित *s n* Life, existence. धीवितम् 2 *c sin*
 धुम् *agt in comp* Serving, sharing, possessing
 धुपाम् 6 *c pl*
 धात *p p (of धा)* Known, experienced.
 धातासाद *ep of क*
 धास्ये 2 *d fut atm of हा* Know
 ध्या *s f* A bowstring
 ध्योविहस्यारुपि *ep of धरेम्* (Studded with rows
 of stars)
 ध्योविहस्यारुपि *ep of* स्वर्गानि
 ध्योविहस्यारुपि *s n* A star Fire, light.

न

नट *s m n* Shore bank edge, margin, height,
 towering eminence.
 नदिम् *s f* Lightning
 नदुल *s m* Grain after threshing and win-
 nowing, especially rice नदुला 1 *c pl*
 नत् *ind* Therefore
 नत्पर *adj* Diligent, closely attentive नत्परम्
 2 *c sin f*
 नत् *ind* There
 नत्प *ind* Thus. So, in this manner so much,
 likewise, in the same manner
 नत्प *ind* So, even so, in the same manner
 नत् *pron* He, she, it that.
 नत्नु *ind* After that, afterwards
 नत्प *s m* A son नत्प 1 *c sin* नत्पम् 2 *c sin*

चसत् *p p par* (of चस १ *cl*) Fearing, starting with dread.

चिराय *s m* Śiva (trioocular)

चिरयनृपोत्साहकूटार *cp* of शैलात्

चिरस *s m*. A god.

चिरसपतिता *s f* A goddess

चिचुर *s m* Name of a demon

चिचुवन *s m* The three worlds of heaven, earth, and hell.

चिवाया *s f* Night, as consisting of three watches.

चिचु *7 c pl n* of चि *num* Three

च्यवक *s m*. Siva श्यवकस्य *6 c sin*

त्तम् *in dou pos* for मुष्मद्

त्तम् *abl sin* of मुष्मद्

त्तम्पाकागुरुप्त् *cp* of मर्षिम्

त्तम्प्रीष्मनिषु *cp* of मुष्मद्

त्तम्प्रीष्मन्दीव्यमित्तममुपागम्यत्तम्केपुहव *cp* of पावु

त्तम् *1 c sin* of मुष्मद् Thou. त्तम् *2 c sin*

, त्तम् *3 c sin* त्तम् *7 c sin*.

त्तम्प्रीष्मन् *pres par* of त्तम् *caus form*, Quicken, urge forward, accelerate.

त्तम्प्रीष्मन् *p p sin n* *adverbially*, In haste, fast.

त्तम्प्रीष्मन् *ady* Such as thee, like thyself त्तम्प्रीष्मन् *1 c pl m*.

द

दक्षिण *pronom* South दक्षिणम् Southwards.

दक्ष *p p* (of दक्ष) Burned.

दत्त *p p* (of दत्) Given.

दत्तनृपोपरहत् *cp* of त्तम् *understood* (Complimented with a dance)

दत्तमार्ग *cp* of त्तम् (G ven way 40, having the road ceded)

दत्तमार्ग *cp* of मीर्य (Handed, supported.)

दत्ता *ind p p* (of दत्) Having given.

दत्तौ *2 pret par* of दत्त See.

दत्तान *pres p dim* of दत् *3 cl*. Hold. Have, assume, possess. दत्तान *1 c sin m*.

दत्ति *s m*. Curds.

दत्तौ *2 pret par* of दत् Reflect, think, meditate

दत्तित् *s m* An elephant. दत्तित् *3 c pl*.

दत्तित् *2 c du* of दत्तित् *s m*. Husband and wife

दत्तिता *s f* A cherished woman or wife.

दत्तौ *s f* A cavern. दत्तौ *7 c pl*

दत्ते *s m*. Pride

दत्तेय *s m* A looking glass a mirror दत्तेयस्य *6 c sin*

दत्तौ *imp par* of दत्त See, *caus form*

दत्तित् *p p* (of दत्त *caus form*) Displayed, exposed to view

दत्तित्तावनेत्रेण्ये *cp* of निर्विद्ययाया

दत्त *s m n*. A leaf.

दत्त *s m*. A wood, a forest.

दत्तानि *s m* A wood on fire, the conflagration of a forest. दत्तानि *1 c sin*.

दत्तन् *num*. Ten.

दत्तन *s m n*. A tusk

दत्तपुर *s m*. Name of a district or city

दत्तमुख *s m* Name of the ten faced giant Ravana.

दत्तमुखभुवोद्व्यमित्तमप्रत्यसन्ने *cp* of केलासय

दत्ता *s f* State, condition (of mankind)

दत्ताडे *s m*. Name of a country दत्ताडी *1 c pl denoting* Its cultivated tracts or fields.

दत्त *s m*. Giving; a gift. दत्तान् *5 c sin*

दत्तान् *s m*. A string a cord. A chaplet, wreath or garland for the forehead. दत्तान् *2 c sin*

दत्तकण्ठ *g*. Giving, bestowing; a giver दत्तकण्ठ *1 c sin f*

दत्त *s m*. A conflagration. दत्तान् *5 c sin*

दत्तकण्ठप्रदित्तमप्रत्यसन्ने *cp* of दत्तानि

दत्तान् *s m* An elephant of a quarter or part of the comp., one of eight attached to the

दिवस ६८५८
 दिन ६८५९ A day
 दिन ६८६० The sun
 दिव ६८६१ Heaven दिव ६८६२
 दिवस ६८६३ A day दिवसे ६८६४ दिवसे
 ६८६५
 दिव ६८६६ A wooden quarter, square दिव ६८६७
 दिवि ६८६८ दिवि ६८६९ दिवि ६८७०
 दीर्घ Long दीर्घ ६८७१ दीर्घ ६८७२
 ६८७३ दीर्घ Long, exceeding, prolonged
 दीर्घता of दीर्घता
 दीर्घता of दीर्घता
 दुःख ६८७४ Misery, distress दुःख ६८७५
 दुःख दुःख Distress
 दुःख ६८७६ Wore all. Far removed
 दुःख ६८७७ Distance of access, or attainment
 दुःख ६८७८
 दुःख ६८७९ of वेद. —
 दुःख ६८८० A messenger
 दुःख ६८८१ Distant, far, remote दुःख ६८८२
 दुःख ६८८३ of वेद
 दुःख ६८८४ ३. adverbially Far, to a distance
 दुःख ६८८५ Remote, far off दुःख ६८८६
 ६८८७ दुःख ६८८८
 दुःख ६८८९ of वेद grass, commonly Dill
 दुःख ६८९० of A wood, a rock दुःख ६८९१
 दुःख ६८९२ (of दुःख) Seen, viewed, beheld, re-
 garded, observed दुःख ६८९३
 दुःख ६८९४ of वेद ३. adverbially (Hence by
 " सर्वे वेदः")
 दुःख ६८९५ of A look, glance दुःख ६८९६, ६८९७ The
 दुःख ६८९८ दुःख ६८९९ दुःख ६९००
 दुःख ६९०१ (3rd, 4th) — दुःख ६९०२
 दुःख ६९०३ of वेद ३. adverbially
 दुःख ६९०४ (of दुःख) Horary

देव ६९०५ A god देव ६९०६ देव ६९०७
 देव ६९०८
 देव ६९०९ A piece of wood
 देव ६९१० of देव (Preceded by Deva, but
 not the word Deva prefixed)
 देव ६९११ Place, country देव ६९१२
 देव ६९१३
 देव ६९१४ The threshold of a door, the lower
 part of the wooden frame of a door, or a
 raised terrace in front of it
 देव ६९१५ Feebleness, weakness, a poor and
 feeble state देव ६९१६
 देव ६९१७ Destiny, fate, fortune
 देव ६९१८ Spoil, damage, injury देव ६९१९
 देव ६९२० A web, a hanging drape (particu-
 larly of a pregnant woman)
 देव ६९२१ ३. दुःख दुःख ६९२२
 देव ६९२३ ३. दुःख ६९२४
 देव ६९२५ (of दुःख) Disturbed, mixed, Quilt,
 ३. दुःख ६९२६ ३. दुःख ६९२७
 दुःख ६९२८ (of दुःख) Quicker, ३. दुःख
 दुःख ६९२९ ३. दुःख ६९३० दुःख ६९३१
 दुःख ६९३२ A pair A couple of animals (male
 and female) दुःख ६९३३
 दुःख ६९३४ A door, gate, or rather the door or
 gateway opening, entrance दुःख ६९३५
 दुःख ६९३६ Second दुःख ६९३७
 दुःख ६९३८ As clothed (two-sided)

४

दण्ड ६९३९ Kenna, god of water दण्ड ६९४०
 ६९४१
 दण्ड ६९४२ A low, the end or term of a
 low दण्ड ६९४३
 दण्ड ६९४४ A low

- धनेश *s m* Lord of wealth. धनेश 1 *c. sut.*
 धनुस् *s m n.* A bow
 धातु *s m.* A mineral, a fossil.
 धातु *s m.* Brahmā, the creator धातु 6 *c. sin*
 धामन् *s m.* A house, dwelling, abode धाम
 2 *c. sin*
 धारयन् *pres p par of धृ* 10 *cl.* Bear, carry,
 have, possess, support, sustain. धारयन्ती
 1 *c. sin f* धारयेषा *pot*
 धातु *s f* A hard shower falling in large drops
 or hail.
 धारित् *agt* Holding, containing धारित्
 1 *c. pl m*
 धारैपुत्र *s m* A son of Dhritarashtra धारैपुत्र
 1 *c. pl*
 धीर *adj* Deep (as sound), grave.
 धीरता *s f* Refusal धीरता 2 *c. sin*
 धुलन् *pres p of धृ* 5 *cl* Shake धुलन् 1 *c. sin m*
 धृत् *p p (of धृ)* Shaken, agitated, fanned.
 धूमोद्यानम् *cp of धान*
 धूप *s m.* Fragrant powder धूपे 3 *c. pl*
 धूम *s m.* Smoke, vapour
 धूम *p p (of धृ)* Held, worn, borne. धूम 2 *c. m*
 धीर्ये *s n.* Firmness, inflexibility धीर्ये 5 *c. sin.*
 धीर *p p of धान* White, bright, silvered, shining
 धीरपद्मम् *cp of मयूज्* (Whose eye vies in
 brightness).
 ध्यायन्ति 2 *pl. par of ध्ये* Think.
 ध्वनि *pres par of ध्वन* 1 *cl.* Echo, reverberate.
 ध्वनि *s m* Sound, noise ध्वनि 1 *c. sin.* ध्वनिम्
 2 *c. sin.* ध्वनिनि 3 *c. pl.*
 ध्वनि *p p (of ध्वन)* Sounded, making a noise

ध

ध *ind* No, not, neither, nor ध *m* imply an
 affirmative

- नख *s m.* A nail, claw नखेन 3 *c. sin.*
 नखपद *s m* A scratch, soreness (of feet) (from
 नख A nail, and पद A mark).
 नग *s m.* A mountain.
 नगनदी *s f* Name of a river
 नगेन्द्र *s m.* Chief of mountains, i.e. Kailas.
 नगेन्द्रम् 2 *c. sin.*
 नशिष्य *ind.* Speedily, shortly
 नदि and नदि *pres par of नद्* 1 *cl* Cry,
 utter a sound, sing
 नदी *s f* A river नदी 1 *c. pl.*
 ननु *ind.* Certainly, surely *A part of an*
interrogation, How? what? ननु च Do (i)
 not? can (i) not?
 नभस् *s n.* Sky, air The month Sravāsā, the
 rains or rains season नभश्चि 7 *c. sin.*
 नमिह *p p (of नम* *caus form)* Bowed, bent
 down. नमिह 1 *c. sin. m*
 नम *adj* Bent, bowed, crooked, curved, in-
 clined. नम 1 *c. sin. m.* नम 1 *c. sin f*
 नयन् *s n.* The eye नयन् 1 *c. sin.* नयने
 3 *c. pl. (for नयनपते* Glances)
 नयनमलिन *s m* A tear नयनमलिनम् 1 *c. sin.*
 नयनमलिन 3 *c. pl*
 नयनमलिनोत्पीडनपद्मान् *cp of निद्राम्*
 नरपति *s m.* A king, a sovereign prince
 नरपतिपथ *s m* A royal road, forty cubits broad.
 नरपतिपथे 7 *c. sin*
 नर्तयेषा *pot par (of नृत्* *Dance, caus form)*
 नर्तित *p p* Made to dance. नर्तित 1 *c.*
m. m.
 नलिम् *s n.* A lotus or water lily नलिनैः 3 *c.*
 नलिनी *s f* A lotus. नलिनी 6 *c. sin.*
 नव *adj* New, fresh.
 नवन् *num pl. only.* Nine नव 1 *c.*
 नवशिशुर् *s m.* Six (from नवशिशुम् The

नव मूत्र, and मूत्र Bearing) वरदङ्गिण्युगं
 3 c. sta.
 नट १ m. An elephant
 नट २ m. A Dervise नटपुत्र ६ c. pl.
 नट ३ m. f The novel Mist. नट ४ १ c. sta.
 नटे: ६ c. sta.
 नन and By name, called, namely
 नन १ m. A name. नहा ३ c. sta.
 नठ १ m. m. A mallow or tabular stalk, the
 stalk of the water-Lily, &c. नठे ३ c. pl.
 नि प्रप. In, on.
 निप्रथ २ m. Breathing out, expiration, exh-
 २ निप्रथेय ३ c. sta.
 निवा २ m. The touchstone.
 निविच and p p. (of निव Throw, with वि)
 Having placed or had.
 निबल and. All, entire, complete. निबल १
 १ c. sta. m.
 निवृत्त २ m. A plant, commonly called (निवृत्त)
 (Derragious acutangula) — निवृत्त ३ c. sta.
 निवृ २ m. The buttocks or posterior as ge-
 neral or as it is sometimes applied, the cir-
 cumference of the hip and loins.
 निवृ and. Constant, continual.
 निवृ २ f Sleep, slumber निवृ ३ c. sta.
 निवृ २ m. A treasure निवृ १ c. pl.
 निवृ २ m. Nose, sound. निवृ १ c. sta.
 निवृ २ m. प्रप. par of वृ १ cl. Fall, and वि
 निवृ २ m. प्रप. p. come, form. निवृ २ m.
 १ c. pl. f
 निवृ २ m. Clever skilled. निवृ १ c. pl. m.
 निवृ in comp. like resembling — निवृ ३ c. sta. f
 निवृ २ m. Lonly solitary निवृ ३ c. sta. f
 निवृ २ m. Drop.
 निवृ p p. (of वृ and वि) Fixed, settled, con-
 १ c. pl, pronounced.

निवृ २ m. प्रप. of वृ २ m.
 निवृ २ m. m. Illumination, exten-
 निवृ प्रप. On.
 निवृ २ m. adj. Free from passion or sorrow (from
 निवृ २ m. and वृ २ m. Affection, or निवृ २ m. With-
 out, वृ २ m. Celyman, f, Dervise). निवृ
 वृ ३ c. sta. m.
 निवृ २ m. adj. Universal. Glow (embrace).
 निवृ २ m. प्रप. p par of वृ १ cl. Sew, post,
 and निवृ २ m. निवृ २ m. १ c. pl. m.
 निवृ २ m. p. (of वा Measure, and निवृ २ m.) Made,
 abstract.
 निवृ २ m. adj. Void of sense, destitute of God
 which might divert the mind from care.
 निवृ २ m. ३ c. sta. f
 निवृ २ m. f Name of a river issuing from the
 Vindhya mountains. निवृ २ m. ३ c. sta.
 निवृ २ m. and निवृ २ m. २ f. par of वृ १
 Enter, with निवृ २ m. Arise, obtain, enjoy
 निवृ २ m. p. (of वृ २ m. Become, and वि) Returned.
 निवृ १ c. sta. m.
 निवृ २ f Night. निवृ १ c. sta.
 निवृ २ m. Midnight. निवृ १ c. sta.
 निवृ २ m. adj. Slept. निवृ १ c. sta. m.
 निवृ २ m. A high. निवृ २ m. ३ c. pl.
 निवृ २ m. p. (of वृ २ m. Sit, and वि) Seated, perched,
 rested, reclined. निवृ १ c. sta. m.
 निवृ २ m. प्रप. par of वृ १ cl. Fall, and निवृ
 On.
 निवृ २ m. adj. Freedom, unless, essential.
 निवृ २ m. प्रप. of वृ २ m.
 निवृ २ m. प्रप. p. also of वृ १ cl. and वि
 Tracking, towing, moving among
 निवृ २ m. A dropping, a falling
 निवृ २ m. p. (of वृ २ m. and वि) Laid, laid
 laid, treated up, deposited. निवृ २ m.

5 c *sm m* निहितम् 2 c. *sm n* निहितः
 3 c *pl n*.
 निहाद *s m* Sound.
 निहादिन् *adj* Sounding, pealing निहादी
 1 c. *sm m*.
 नीचेपख्यन् *cp* of नीचिन्
 नीचेन् *ind* Down, downward, below, under
 neath Low, dwarfish.
 नीच *s m n*. A nest.
 नीत्र *p p* (of यी) Brought, conducted Reduced
 Passed. नीत्रा 1 c. *pl m* नीत्रा 1 c. *sm f*
 नीत्रा *vul. p p* (of यी) Having passed.
 नीप *s m*. The Kadamba tree. नीपम् 2 c. *sm*.
 The Kadamba flower when full blown is in-
 vested with projecting anthers like the erect
 bristles of a hedgehog *In the neut.* The
 blossoms are denoted.
 नील *adj* Blue. नीलम् 2 c. *sm n*.
 नीलकण्ठ *s m*. A peacock. नीलकण्ठ *nom. sm*
 नीली *s f* A peacock.
 नीलीचन्द्रोद्दिष्टशिपिलम् *cp* of चन्द्र
 मुद्दि *pres par* of मुद् 6 cl Seed, drive, propel.
 मुद्म् *ind* Assuredly certainly Perhaps, prob-
 ably
 नृ *s m*. A man. नृयान् 6 cl *pl*
 नृच *s m*. Dancing a dance. (There is a kind
 of dance with violent and frantic gestu-
 lations practised by the god Śiva and his
 votaries. It is called Tāṇḍava, from the
 ancestor Tāṇḍa, one of Śiva's doorkeepers,
 and an original teacher of the arts of dancing
 and sumery)
 नृ *agl*. A leader, a guide नेचा 3 c. *sm*.
 नृच *s m*. An eye.
 नृचि *s f* The belly, circumference, or outer
 part of a wheel

नेप *ful p p* (of यी) To be brought. नेपम्
 1 c. *sm n*.
 नेषन्ति 2 *ful par* of यी Bring reduce
 नेदाय *adj* Scowl mg, peculiar to the hot season
 (May June), called निदाय —म् 2 c. *sm m*
 नैश *adj* Nightly, nocturnal. नैश 1 c. *sm m*
 नी 6 c. *du.* of चम्पदु I
 न्यस्य *p p* (of चस्य Throw *with* नि) Throw,
 placed, laid, leaning, resting न्यस्यम् 1 c
sm n न्यस्ये 7 c. *sm n* न्यस्य *ind p p*
 Having placed.
 न्यास *s m*. A placing setting, laying or de-
 positing Impress, stamp, mark

प

पत्र *p p* (*irreg* of पच) Ripe
 पदिन् *s m*. A bird. पदिद्याम् 6 c. *pl*.
 पल्लव *s m*. An eyelash. पल्लवि 3 c. *pl*
 पद्म *s m n*. Mud
 पद्मि *s f* A line, row, series. पद्मिन् 2 c. *sm*
 पद्मपात *s m* Kāmadēva. पद्मपात 1 c. *sm*
 पद्म *s m*. A cage, an aviary
 पट *s m n*. Cloth. A veil or screen.
 पटह *s m*. A kettle-drum, a tabor
 पटहता *s f* The function, office, or name of a
 drum. पटहताम् 2 c. *sm*
 पटु *adj*. Scambl, intellectual. Smart *shr B*
 sharp, crackling पटुतर *compar* Fiercer
 पटुचरी *cp* of शक्तिनि
 पल्लवती *s f* A harlot (पल्लव *Veudillo* हरी *Woman*)
 पदवि *pres par* of पद 1 cl Fall
 पति *s m*. Lord, master
 पतित्र *p p* (*f* पत्र) Fallen, dropped, prostrate
 पतित्रम् 2 c. *sm m*. पतित्रात् 2 c. *sm. f*
 पतित्रे 3 c. *pl n*
 पथ *s m*. A road पथे 7 c. *sm*

पायुता *s f* Paleness पायुताम् 2 *c sin*
 पात *s m* A fall, or falling पातेः 3 *c pl*
 पतिन् *agt* Falling, falling पाति 2 *c sin. n*
 पातुम् *inf of पा* Drink.
 पात्र *s n* A vessel, a receptacle of any kind.
 पात्रीकुर्वन् 1 *c sin. m* Making an object.
 पाथेय *s n* Provender, provision for a journey
 पाथेयवत् *adj* Furnished with provisions for a
 journey पाथेयवन् 1 *c pl m*
 पाद् *s m* A foot. A ray of light. पाद् 1 *c*
sin पादे 7 *c sin* पादान् 2 *c pl*
 पादचार *s m* A going on foot. —रेण 3 *c sin*
 पादन्वास *s m* A dance, or measured step
 पादन्वाससङ्गितसमेताः *ep of वेद्यः*
 पाप *s n* Sin. पापम् 2 *c sin*
 पापवत् *s m* A dove, a pigeon.
 पापक *s m* Fire पापकेन 3 *c sin*
 पाथे *s m* A side.
 पाश *s m* A noose. *In compos with words*
signifying hair, Quantity; as, केशपाश
Much, or flowing hair.
 पास्यसि 2 *ful par of पा* Drink
 पापुन *adj* Vile, infamous. पापुनम् 2 *c sin. m*
 पीडयेत् *pot. par of पीड* 10 *cl* Pain, distress,
 afflict.
 पीयमान *pres p. p (of पा* Drink) Being drunk
 or sucked in. पीयमानः 1 *c. sin. m*
 पुं *s m* The masculine gender पुंसि 7 *c sin*
 पुंस्ङ्गित *adj* Male, masculine (*from पुं s m.*
 A male, and स्ङ्गित United, associated,
 classed) पुंस्ङ्गितः 1 *c. sin. m*
 पुट *s m* A cover, wrapper. the pod or capsule
 which envelopes young shoots पुटान् 2 *c pl*
 पुरव *adj* Pure, holy, sacred. Delightful पुरव
 1 *c. sin m* पुरवम् 2 *c. sin. n s n* A
 virtuous action पुरवेः 3 *c pl*

पुत्र *s m* A son.
 पुनर् *ind* Again.
 पुनम् *s m* A man or male पुंसाम् 6 *c pl*
 पुन्य *ind* In front, before, over against.
 पुन्यार् *ind* Before, in presence Eastward
 पुन्य *ind* Before, formerly
 पुरी *s f* A city पुरीम् 2 *c sin*
 पुरे *ind* Before
 पुलकित *adj* Bristling up with joy, enraptured
 delighted. पुलकितम् 2 *c sin m*
 पुलिन *s n* An island of alluvial formation or
 one from which the water has recently with
 drawn, or a small island or bank left in the
 middle of a river.
 पुलिननयनम् *ep of the Gambhīrā river per-*
sonified as a female.
 पुष्कर *s m* Water A kind of cloud. पुष्कर
 1 *c pl s n* The head of a drum, or
 place where any musical instrument is
 struck पुष्करेणु 7 *c pl*
 पुष्करावर्तक *s m* A watery cloud. पुष्करा-
 वर्तकानाम् 6 *c pl*
 पुष्प *s n* A flower, a blossom. पुष्पे 3 *c pl*
 पुष्पवेदीकृतान्ता *ep of भवान्*
 पुष्पहाव *s m* A flower seller, a garland-
 maker पुष्पहारो *f*
 पुष्पति *pres par of पुष्प* 4 *cl* Nourish, main-
 tain, keep up, retain.
 पूर्यता *s n* Fulness.
 पूर्यतागीर्याय 4 *c s m ep* Possessing the weight
 of abundance.
 पूर्यमाण *pres p. pass (of पू* Fill) Being filled
 पूर्ये *pronom* Before, former पूर्ये *n. sin*
used adverbially, Previously, already
 पूर्यार्द्धेति *agt* Leaning forward, having the
 foremost half inclined —धी 1 *c. sin m*

पुनर् *pres p par of पुन 6 cl* Ask, 1000 re.

पुनः 6 c *sin m* पुनःसी 1 c *sin f*

पुनश्चि *pres*

पुपु *adj* Broad, wide पुपुम् 2 c *sin m*

पुष्य *s m* A drop of water

पेष *ful p p (of प)* To be imbedded. पेषम् 2 c *sin m*

पेशल *adj* Beautiful. Smooth पेशले 3 c *pl m*

पेशी *adj* Belonging to a city, city, chized.

पेषणे *pot par of पेष* Increase, swell, cause form Refresh (with cold water)

पे *prep* Fore, before *pro pra*

पकलयेत् *pot of कृ 10 cl* Make, with प

पकस्य *adj* Amorous. पकसा 1 c *pl f*

पकस्य *adj* Like, resembling पकस्ये 3 c *pl m*

पकडित् *p p (of कृ 10 cl* Declare, ज्ञात् २)

पकडितम् 1 c *sin m*

पकृति *s f* Nature, natural state A requisite of regal government, of which seven are enumerated, the king, minister, ally, treasury, territory, fortresses and army

पकृतिदुषका *cp of कमाडी* Feeble in their nature, (and therefore incapable of discriminating between rational and irrational beings).

पकृतिपुत्र *s m* A minister of state.

पकोर *s m* The fore-arm, or part between the elbow and the wrist. पकोर 1 c *sin*

पकोरा *pot par of कृ 1 cl* Stop, with प

Deva

पकरोते *pres dim of कृ १ cl* Say call, with प
पकरोति *p p (of कृ १ cl* Go, with प) *Swagat*
to and fro. (The long line in page 37 is a specimen of the Panjals meter 3; contains 18 feet (2 Trilambas and 16 Croas), or 61 syllables, and the stanza contains 24 words of 216. An error or two have been

into the printing of the text, the words are here repeated, and given separately पकरोति, करित्, कृति, कर्मक, पकत्, पक, पापान, शिव, इन्दु निखन्दमान, समुद्र, शोण, शीघ्र, पकाल, पापली, मुक्त, पक, पकहास, पकम्, भूरि, भूत, भृगु, भुक्ति)

प्रपय *s m* Love, affection, affect coats regard or solicitation. Friendly acquaintance

प्रपयिन् *adj* Longing, anxious, affectionate, loving प्रपयिनि 7 c *sin m* प्रपयि 2 c *sin m* s m A husband, or lover A leg-ger, petitioner प्रपयिनि 6 c *sin* प्रपयिनि 7 c *sin* प्रपयिनि 3 c *pl* प्रपयि 7 c *pl*

प्रपयित् *p p (of प म ति नि and प्र)* Outstretched.

प्रपु *adj* Small minute, thin, slender, crowded

प्रपुम् 2 c *sin m* प्रपु 7 c *pl f*

प्रति *prep* Back again, re

प्रतिदिग्म् *ind* To every region.

प्रतिनय *adj* New, young, look down, low look

प्रतिनयनपुपुष्यम् *cp of कृ*

प्रतिपु *adj* Under, in love, in presence,

प्रतिपुष्यम् *cp of कृ*

प्रहायते *pres par of कृ १ cl*, cause form with
इति क्लिप् १० लक्ष, रूपम्

प्रहर *p p (of कृ with क्लि)* Observed, im-
paled, watch

प्रहस्य *adj* Laughed, milled. प्रहस्य 1 c *e m*

प्रहस्य *cp of कृ, वृत्, क्लि, रूपम्* प्रहसि 3 c *pl m*

प्रहस्य *m pl, utraque, utraque* प्रहस्य 3 c *sin*

प्रहस्य *s m* Edual, verbal, continuous
कृत् प्रहस्य 3 c *sin*

प्रहस्य *p p (of कृ with क्लि)* and क्लि
कृत् प्रहस्य 3 c *sin m*

प्रहस्य *p p (of कृ with क्लि)*

- freshed, revived, reanimated प्रजादलान्
 2 c sin f
 प्रजापथ p p (of चद Sāk, with चा and प्रति)
 Near, nigh, contiguous, close at hand.
 प्रजापथ 1 c sin m. प्रजापथे 7 c sin m
 प्रमुक्त p p (of यच with प्रति) RepLid. s n
 A reply प्रमुक्त 1 c sin.
 प्रमुक्तान् p p (of वा with चत् and प्रति) Received,
 met (as a guest). प्रमुक्तान् 1 c sin m
 प्रथम adj First, former, previous. Early
 प्रथमि pres par of प्रथ 10 cl. Reveal.
 प्रथि p p (of प्रथ) Famous, renowned.
 प्रथिप्रथिप्रथिप्रथिप्रथि ep of प्रथपानिम्
 प्रथ agt Going. प्रथ 1 c pl m.
 प्रथियत् s m n. Reverential salutation by cir-
 cumambulating a person or object, keeping
 the right side towards them.
 प्रथिप्रथि pres par of प्रथ 6 cl. Shew, with प्र,
 G 10
 प्रथि s m A lamp
 प्रथन s m. War, battle
 प्रथत् adj Violent, strong
 प्रथत्प्रथिप्रथिप्रथिप्रथि 1 c sin n ep of मुक्तम्
 प्रथुत् p p (of प्रथ with प्र) Awake
 प्रथत् s m. The place of receiving existence,
 or where an object is first perceived.
 प्रथत् 2 c sin.
 प्रथति pres par of प्रथ 1 cl. Become, with प्र
 Come forth, appear, become visible Be
 ab e, possess power
 प्रथत् s f Excellence lustre. प्रथत् 2 c sin
 प्रथत् p p (of चद Rejoice, with प्र) Careless,
 negligent, remiss प्रथत् 1 c sin m.
 प्रथत् adj. Chief p acc pal frst
 प्रथतिप्रथत् p p (of चत् with प्र) A led so"
 प्रथतिप्रथत् 1 c sin m
- प्रयाग s n Going, march journey
 प्रथति, प्रथति pres par of प्रथ 2 cl Go, with
 प्र Proceed, advance.
 प्रथत् s m A bad shoot.
 प्रयाग s m A stream. प्रयाग 2 c sin.
 प्रथित p p (of चत् Stretch, with वि and प्र)
 Outspread.
 प्रथि p p of विप्र Enter, with प्र प्रथितम्
 2 c pl m.
 प्रथत् p p (of प्रथ with प्र) Turned, directed
 proceeding, driving Rendered by, eman-
 ating from. प्रथत् 1 c pl m.
 प्रथति s f News, tidings. प्रथति 2 c sin.
 प्रथत् p p (of प्रथ with प्र) Increased, augmented.
 प्रथत् s m. Entrance, admittance प्रथत्
 2 c sin.
 प्रथन s m Ablution, anointment, midgation.
 प्रथति p p (of प्रथ with प्र) Allayed, ex-
 tinguished, quenched
 प्रथत् p p (of चद with प्र) Clear, unclouded.
 प्रथत् 7 c sin m
 प्रथत् agt Going forth, proceeding
 प्रथति pres par of प्रथ 1 cl Go, with प्र
 प्रथत् s m A blossom, a flower
 प्रथति adj. Producing, bearing offspring
 प्रथति 2 c sin m
 प्रथति agt Flowing, streaming forth. —ति
 3 c pl n
 प्रथत् p p (of प्रथ with प्र) Bore, produced, grown.
 प्रथत् 2 c sin m
 प्रथत् s m The land on the top of a mountain.
 प्रथत् s m Departure
 प्रथत् s f (of प्रथ with प्र) Gone, departed, set
 'th (on a journey &c) —प्रथत् s m m
 प्रथत् p p (of प्रथ with प्र) Struck, beat played
 upon.

प्रानुसृत्य *ep. of प्रानु*
 प्रद्वेष *p. p. (of प्र दृश्व व)* Sent, despatched.
 Discharged (as an arrow from a bow)
 प्राग्नि *s. m.* The eastern horizon.
 प्रवित्र *s. m.* An animal, a sentiment or living
 being प्रादिनि 3 *c. pl.*
 प्रातः *ind.* Early in the morning.
 प्राव *s. m.* Edge, margin, skirt.
 प्राप *opt. (of प्राप कृ. व)* Getting, obtaining
 (habitually wearing?). प्रापि 7 *c. sim. m.*
 प्रापदीर् *fat. p. p. of प्राप* Obtains, कृ. व
 प्रापि 1 *c. pl. m.*
 प्राप *p. p. (of प्राप कृ. व)* Obtained, gotten.
 Arrived. प्रापे 7 *c. m. m.*
 प्रापदीर्घाय *ep. of प्रापय* (Holding or detain-
 ed by branches of reeds)
 प्राप्ति *s. f.* Acquisition, attainment. प्राप्ते 6
c. m. m.
 प्राप *ind. p. p. (of प्राप कृ. व)* Having obtain-
 ed, received, reached, arrived at. *fat.*
p. p. That may be reached, attainable.
 प्रापय, प्रापय, or प्रापेय *ind.* Usually, com-
 monly &c. the usual part.
 प्रापय *s. m.* A request. प्रापये 2 *c. m. m.*
 प्रापय *s. f.* Asking, begging, request, prayer
 प्रापेय *s. m.* Frost, dew
 प्रापेयदी *s. m.* The Himalaya mountains.
 प्रापेयदी 6 *c. s. m.*
 प्रापय *s. f.* The rainy season. प्रापय 3 *c. m. m.*
 प्रापय *s. m.* A palace.
 प्रिय *adj.* Dear, beloved, favourite. प्रियः 1 *c.*
m. m. प्रिय 2 *c. m. m.* प्रिया 1 *c. m. f.*
 प्रियवत् 6 *c. m. f.* *s. m.* A lover, a friend.
 प्रिये 7 *c. pl. s. f.* प्रिया A wife.
 प्रियवत् *superl.* Dearest, best beloved. प्रियवत्
 1 *c. s. m.*

प्रिय *p. p. (of प्री प्र. व)* Pleased, delighted,
 glad. प्री 1 *c. m. m.*
 प्रीति *s. f.* Love, affection, kind regard, friendship.
 Joy, pleasure, delight, source. प्रीत्ये 2 *c.*
m. m. प्रीति 3 *c. m. m.*
 प्रीतिप्रयत्न *ep. of प्रीति*
 प्रीतिप्रयत्ने *ep. of प्रीति* (Mixed with affection).
 प्रिय *s. m.* The eye.
 प्रियवत् *fat. p. p. (of प्रीति)* See कृ. व To be
 seen, viewed, beheld, gazed at. Visible ap-
 parent, looking or appearing like. प्रियवत्
 1 *c. m. m.* प्रियवत् 2 *c. m. m.*
 प्रीति *s. m.* A gaze, look, glance. प्रीति 7 *c.*
m. m. प्रीतिनि 2 *c. pl. m.*
 प्रीतिप्रयत्ने 2 *fat. dim. of प्रीति* See कृ. व
 प्रीति *ind. p. p. of प्रीति* See, कृ. व *As fat.*
p. p. To be seen, visible, apparent. प्रीत्ये
 1 *c. m. m.*
 प्रीत्ये *s. m. m.* Affection, tender regard. प्रीत्ये
 3 *c. m. m.* प्रीत्येप्रापयि They become a heap
 of affection, i. e. they wax more intense.
 प्रीत्ये *s. m.* A sending or throwing
 प्रीत्ये *p. p. (of प्रीति)* See कृ. व Intigated ex-
 cited, influenced. प्रीत्ये 1 *c. pl. m.*
 प्रीत्ये *p. p. (of प्रीति)* See कृ. व Absent, ab-
 sent, away from home, sojourning in another
 country. प्रीत्ये 6 *c. pl. m.*
 प्रीत्ये *p. p. (of प्रीति)* See कृ. व Fall grown
 प्रीत्ये *ep. of प्रीति*
 प्रीत्ये *p. p. (of प्रीति)* See कृ. व

प्रीत्ये *s. m.* Fruit, product, result, consequence
 reward. प्रीत्ये 1 *c. s. m.* प्रीत्ये 3 *c. m. m.*
 प्रीत्ये *s. m. m.* A wish, quadrangular pedestal
 प्रीत्ये 1 *c. s. m.*

फुलपिच्छिन्नपापान्नाम ताका *cp of दसादी*
 फेन *s m* Froth, foam (compared to white
 teeth) फेने 3 *c. pl*

ब

बध *p p* (of दन्त) Bound, tied, fixed; fastened.
 बधा 1 *c. sin f*

बन्ध *s m* A knot.

बन्धु *s m* A friend, kinsman, relation.

बल *s m* Power

बलि *s m* Sacrifice, oblation, religious offering
 public worship The bundle of a chowrie or
 fly flapper Name of a celebrated Dautya
 king बलिम् 2 *c. sin* बलिनि 3 *c. pl*

बहु *adv m* used adverbially, Much. बहुतर
 compar Greater, more

बहुमान *ind* Abundantly

बाधेत् *pot. dim. of बाध 1 cl* Torment, ravage
 devastate

बाल *adj* Young tender budding Tall. *s m*
 A tail Hair

बालभार *s m* A weight of tail a large bushy tail.

बाला *s f* A girl, or young woman. बालाम्
 2 *c. sin.* बाले 8 *c. sin*

बिभर्ति *pres. par. of भू 3 cl* Bear wear, ex
 hibit.

बुद्धि *s f* Thought, sentiment feeling

ब्रह्मपत्ते *s m* Name of a country

दूया *pot. par. of दू 2 cl* Say

भ

भक्ति *s f* Service devotion, attachment. Wor
 ship reverence भक्त्या 3 *c. sin*

भक्तिचिह्न *s m* (from भक्ति Devotion and चिह्न
 A distinguishing mark) A coloured streak
 the separating or distinguishing marks of

Vaishnava devotion; certain streaks on the
 forehead, nose, cheeks, breast and arms
 which denote a follower of Vishnu.

भङ्ग *s m* Breaking, fracture भङ्गात् 1 *c. sin*

भङ्गी *s f* A bending

भजते *pres. dim. of भज 1 cl* Obtain.

भजेथा *pot. dim. of भज 1 cl* Worship honour
 with a viad.

भय *s m* Fear dread, alarm fright भयान्
 5 *c. sin.*

भर *adv* Much excessive

भर्तृ *s m* Lord, master M.e. husband भर्तृ
 6 *c. sin.*

भय *s m* Birth.

भयानी *s f* The goddess Parvati or Durga in
 her pacific and amiable form. भयान्या 3 *c. sin.*

भयम् *honoriif. prom.* You, your honour wor
 ship highness, &c. भयान् 1 *c. sin. m.*

भयानम् 2 *c. sin m* भयतः 6 *c. sin m.*

भवति, भवेत्, भव *from भू 1 cl* Be become

भवन *s m* A house, dwelling भवनम् 1 *c. sin.*

भविष्य *agt.* About to be actually becoming or
 disposed to be भविष्या 1 *c. sin m.* भविष्यन्
 2 *c. sin. f*

भानु *s m* The sun. भानो 6 *c. sin*

भाषये *pot. par. of भाषा caus. form* Frighes-

भार *s m* A burden, weight loud भाट 1 *c*
sin. भाटम् 5 *c. sin*

भाव *s m* State condition. The abstract idea
 conveyed by any word; दूभाव is therefore
 equivalent to दूता or दूत Distance

भाविन् *agt.* Future what will be or what is
 about to be भावी 1 *c. sin. m* भावित 1 *c. sin m*

भास् *s f* Light glare splendour lustre

भासम् 2 *c. sin* भासा 3 *c. sin*

भिस्ता *ind p p* of भिद् Break, burst

ब्रह्म *p p* (of ब्रह्म) Broken fracture^d ब्रह्म
 डरद, प्रवृत्तः Divided, detached, con-
 vult^d derived.
 ब्रह्मदेवदेव इ. c. *sa. n. ep* of ब्रह्म
 भ्रू^३ *s f* Fear, dread.
 भ्रु^३ *p p* (of भ्रु) Used, enjoyed.
 भ्रु^३ *s m* The arm, the hand.
 भ्रुग^३ *s m* A snake a serpent.
 भ्रुव^३ *s m* The world.
 भ्रु^३ *s f* Earth, ground, floor भ्रु^३ ६ c. *sa.*
 1 c. pl. भ्रु^३ ७ c. *etc.*
 भू and भू^३ ३ pres. per of भू Be, become.
 भू^३ *p p* (of भू) Become. *s. n.* A being be-
 ing creature, spirit. In comp. like, re-
 velling.
 भू^३ *s f* Ashra. Fair sometimes had on the
 body of an elephant in streaks as an orna-
 ment. भू^३ ३ c. *sa.*
 भूम^३ *s f* Ground, floor Place. *ep. pl.* भूमः
 1 c. pl. भूमि^३ ३ c. *pl.*
 भूम^३ *ind.* Again. भूमि भूम^३ Again and again.
 भूमि^३ *adj.* Many, numerous.
 भूमि^३ *s m* Name of the Hindu Janakodga, and
 father of Parasurama.
 भूमि^३ *s m* The hero and Avat^r Parasurama.
 भूमि^३ *s m* A bee.
 भूमि^३ *pl p p* (of भूमि) Capable of being passed.
 भूमि^३ ३ c. *pl. n.*
 भूमि^३ *s m* Egoism. भूमि^३ ३ c. *pl.*
 भूमि^३ *pl p p* (of भूमि) To, also *comp* or *safer*
 To be endured. भूमि^३ ३ c. *sa. m.*
 भूमि^३ *s m* ३ pres. per of भूम Enjoy casual
 form.
 भूमि^३ *s m* A sheep. — भूमि^३ लीन
 भूमि^३ *ep. pl.* Fallow when or when. ली
 ३ c. *pl. n.*

भूमि^३ *pres. per* of भूम 1 c. *Wh. l.*
 भूमि^३ *s m* A brother भूमि^३ ६ c. *sa.*
 भूमि^३ *s f* A frown.
 भूमि^३ *s f* The eyebrow.
 भूमि^३ *s m* A contraction of the eyebrow (often
 compared to the bending of a bow).
 भूमि^३ *s f* The brow compared to the gentle
 bends of a climbing plant.
 भूमि^३ *s m* Owing (from भूमि The eyebrow,
 and विभ्रु A change).
 भूमि^३ *ep. pl.* of भूमि
 भूमि^३ *s m* A waving or graceful motion of
 the brow.

ब

बभ्रु^३ *s m* The god Indra. बभ्रु^३ ६ c. *sa.*
 बभ्रु^३ *s m* Bathing ablation. बभ्रु^३ ३ c. *sa.*
 बभ्रु^३ *s m* A jewel, gem crystal.
 बभ्रु^३ *s m* The wrist, or rather the fore-
 arm from the wrist to the elbow बभ्रु^३
 बभ्रु^३ ३ c. *sa.*
 बभ्रु^३ *adj.* Made of precious stones.
 बभ्रु^३ *ep. pl.* of बभ्रु
 बभ्रु^३ *s m* A tower, an abour. बभ्रु^३
 ३ c. *sa.*
 बभ्रु^३ *s m* An o-o, a g^o-be. बभ्रु^३ ३ c. *sa.*
 बभ्रु^३ *pres. in comp.* My name.
 बभ्रु^३ *s m* Direction, command.
 बभ्रु^३ *p p* (of बभ्रु) Furious, and *safer* (ele-
 phant). Fleeced, glad, delighted. Istori-
 cated. बभ्रु^३ 1 c. *pl. m.*
 बभ्रु^३ *ind. p p* (of बभ्रु) Knowing, understanding.
 बभ्रु^३ *adj.* Insatiate greedy. बभ्रु^३ 1 c. *pl. m.*
 बभ्रु^३ *p p* (of बभ्रु) Fished, mopped. बभ्रु^३
 ३ c. *sa. f.*
 बभ्रु^३ *s m* The joint that flows from an elephant's
 trunk when it rds. बभ्रु^३ ३ c. *pl.*

मद्बल *adj* Indolent, inarticulate मद्बलम्
 2 c *sin* n
 मद्य *s f* Spirituous liquor, intoxicating drink
 मद्यम् 2 c. *sin*
 मदीय *adj* My मदीये 3 c *pl* n
 मज्जोपादान् *cp of मेवम्* (Relating to my family)
 मधु *s n* Honey Any exhilarating or in-
 tending beverage, wine mead मधु 2 c
sin. मधुना 6 c *sin*.
 मधुकर *s m* Honey making, a bee.
 मधुर *adj* Sweet. मधुरम् *n*. *adv* Sweetly
 मधुरोपपदान् *cp of मादिकान्*
 मध्य *s m n* Middle, midst, centre, waist.
 मध्ये 7 c. *sin*. *adj* Central
 मनस् *s n* The heart, mind, affection. मन
 1 or 2 c *sin*. मनसि 7 c *sin*.
 मनोहर *adj* Pleasing, agreeable.
 मन्द *s m* Slow, dull sluggish. Little. मन्दम्
n. *used adverbially* Slowly, softly
 मन्दव्ययम् *cp of भवन्* (Dull, dim, lustreless)
 मन्दव्ययम् *cp of अह*
 मन्दानते *pres dtm normal verb* (from मन्द)
 Relax, linger, loiter
 मन्दार *s m* One of the five trees of Swarga
 मण्ड *s m* A bass or low tone, such as the
 grumbling of clouds, &c
 मण्डप *s m* Kamadeva, the god of love
 मन्वे *pres dtm of मन 4 cl* Think, imagine
 मन्वे suspect
 मन 6 c *sin* of चान्द प्रो. I मन् 3 c *sin*
 मन्वि 7 c. *sin*
 मन् *m* मन्वी *f* an *affix to form adjectives, in*
plying, made up of, consisting of
 मन् *s m* A peacock मन् 2 c *sin*.
 मन्मथ *s m* An emerald
 मन्मथिजाद्भोवावर्णा *cp of वादी*

महत् *s m* Wind, air महति 3 c *pl* महत्तम्
 6 c *pl*
 महिन *adj* Dirty, soiled.
 महिनपवने *cp of वस्तुने*
 महत् *adj* Great. Excellent, illustrious. महत्
 2 c *sin*. महत्तु 7 c. *pl* m
 महाबाल *s m* A name or rather form of Siva
 in his character of the destroying deity be-
 ing then represented of a black colour, and
 of aspect more or less terrific. — हेम् 2 c *sin*.
 महात्मन् *adj* Magnanimous. — तन् 1 c *pl* m
 महिम् *s m* Greatness. महिमा 1 c *sin*.
 महिष *s m* A buffalo महिषा 1 c. *pl*
 मही *s f* The earth. महोम् 2 c. *sin*.
 मा *a particle of forbidding or dissuading, em-*
ployed with the 3 pret. and usually caus-
ing the elision of the augment, No, not.
 माहत् *s m* An elephant.
 माव *s n*. Measure, space मावम् 2 c *sin*.
 माव or मावेय *ind*. Only, solely, merely
 मादवी *s f* Name of a large creeper (Gartucera
 racemosa)
 मानविद्यम् *ful p par of मन 10 cl* Honour,
 respect, worth p. मानविद्यम् 1 c *sin*. m.
 मानविद्यति 2 *ful*.
 मानस *s m*. The lake Manasa or Manasrovara
 in the Himalaya mountains. *adj* Mental.
 मानिनी *s f* A woman, an object of respect.
 मानिनीम् 2 c. *sin*.
 मान् 2 c *sin*. of चान्द प्रो. I
 मार्ग *s m*. A road, way, path, passage मार्ग
 1 c. *sin*. मार्गम् 2 c. *sin*.
 मातु *s m*. Name of a country मातुम् 2 c *sin*.
 माटली *s f* The great flowered Jessamine माट-
 लीयम् 6 c *pl*.
 माटा *s f* A garland, a wreath. माटा 1 c *pl*

मास *s m* A month मासान् 2 c pl
 विष *s m* A friend. विषम् 2 c sm. विषे 7 c sm
 विष्णु *s m* A couple, pair, brace, male and female
 मिलित *p p* (of मिल) Met, encountered.
 मीन *s m* A fish.
 मोल्यित्वा *ind p p* (of मोल *caus form*) Close
 मुकुल *s m or n* An opening bud. मुकुली 2 c pl
 मुक्त *p p* (of मुच) Quitted, left, deserted, released
 from. D discharged, sent forth, vented, exat-
 tered, dropped.
 मुक्कयन्ति *cp of नम*
 मुक्कयोपविद्वत् *cp of चमन*
 मुक्ता *s f* A pearl.
 मुक्तामाला *s n* A string or multitude of pearls,
 a pearly zone
 मुक्तामालिः *cp of मालि*
 मुक्तामाला *adv* Eg. as a pearl — ल 1 c pl m
 मुक्ति *s f* Beatitude, delivery of the soul from
 the body, and release from further trans-
 migrations. मुक्तिम् 3 c sm.
 मुख *s n* The face The mouth.
 मुख (n p of मुह) *adv* Lowly, beautiful
 मुखयान *pres p p* (of मुच) Being left free
 मुकुत् *pres p par of मुच* Gd Shed मुकुत्
 6 c sm *m ep of वज्र* Of which (mountain).
 मुनि *s m* A holy man
 मुल *s m* A small drum, a labour
 मुनि *s f* A handful मुनि 1 c sm.
 मुकुटम् *ind* Again and again, repeatedly
 मुकुत् *ind* Repeatedly again and again.
 मुकुटे *s m n* An hour of 40 minutes. मुकुटे
 2 c sm
 मुट *p p* (of मुट) Confused bewildered, con-
 founded. मुटान् 6 c pl f
 मूर्च्छा *s f* A murcha or — नान् 2 c s -

मूर्ति *s f* Figure, form, shape, image मूर्त्या
 3 c sm.
 मूर्धन् *s m* The head. मूर्ध्ना 3 c sm
 मूल *s n* Root, base मूले 7 c sm
 मूल *s m* A deer मूलाण् 6 c pl
 मूलाक्षी *s f* A four-eyed woman मूलाक्ष्या
 6 c sm.
 मे 5 c sm of ममत् 1.
 मेखला *s f* The edge or swell of a mountain.
 मेखलाम् 7 c pl
 मेघ *s m* A cloud.
 मेघनाभिषम् *cp of अभिषम्*
 मेघवत् *adj* Black, dark coloured. मेघवे 7 c sm n
 मेघो *s f* Friendship, association, union, contact.
 मेघिलो *s f* Mughil, a name of Sita, wife of
 Rama (from मिथिला her native place).
 मेघ *s m* A loosening untying unbanding
 Escape, release. Eternal happiness.
 मेघ *adv* Fruitless, unsuccessful. मेघा 1 c
 sm f मेघोत्सृज् To frustrate, baffle, dis-
 appoint.
 मेघविम्वि 2 fal par of मुच *caus form* Cannot
 or comp-1 to shed
 मेघि *s m f* A diadem. मेघि 6 c sm

य

य 1 c sm *m of यद्* Who, which
 यय *s m* A kind of deniged. यय 1 c sm
 ययेय *s m* A Yaksha chief.
 यत्न *s m* Effort, exertion.
 यत्न *ind* As.
 यद् *rel pron* Who, which, what
 यद्यपि (more usually यद्यपि, but required by the
 metre) What though, although.
 यद् *ind* If
 यत्न *s m* A ma'ac, apparatus for pressing

- यज्ञघण्टगृह *s m.* A chamber containing a machine for sprinkling water; a shower bath.
 यज्ञपाण्डुरत्व *s n.* The state of a यज्ञपाण्डुह
 यमुना *s f.* The Yamuná or Jamna river
 ययापे *2 pres. atm. of याच* Ask, request, solicit.
 यव *s m.* Barley यवाः *1 c. pl.*
 यज्ञम् *s m.* Glory, fame
 यत्किम् *7 c. sin. m. of यद्* Whence यस्य *6 c. sin. m.* यस्या *6 c. sin. f.* यस्याम् *7 c. sin. f.*
 यष्टि *s f.* A column, pillar यष्टिः *1 c. sin.*
 दा *1 c. sin. f. of यद्* दा *2 c. pl. f.*
 दाषित *p p. of याच* Ask, solicit.
 दाम्ना *s f.* A request, petition.
 दापयद् *pres. p. par. of दा caus. form.* Cause to pass, spend. दापयन्तीम् *2 c. sin. f.*
 दाम् *2 c. sin. f. of यद्* Who, which.
 दाम् *s m.* The eighth of a day, three hours.
 दापा *pot. par. of दा 2 cl. Ga.*
 दापन् *ind.* As soon as, as long as. Until
 दास्यन्ति *2 fut. par. of दा Ga.*
 दियामु *agt.* Desirous of going दियामोः *6 c. sin.*
 युक्त *p p. (of युज्)* Possessed, endowed. युक्तम् *2 c. sin. n.*
 युवति *s f.* A young woman.
 युव *s n.* A swarm युवे *3 c. pl.*
 युविष्ठा *s f.* The great flowered jasmine
 ये *1 c. pl. m. of यद्* Who, which. येन *3 c. sin. n.*
 योषिद् *s f.* A woman. योषिद्वा *6 c. pl.*
 यौवन *s m.* A youthful prank, juvenile act.

१

- रुद्र *adj.* Red, crimson, orange scarlet. रुद्रम् *2 c. sin. n.* रुद्रम् *s n.* Safron.
 रक्षा *s f.* Preservation, protection, deliverance
 रघु *s m.* Name of a sovereign of Ayodhyá, and great-grandfather of Rámachandra.

- रचना *s f.* Formation. रचनान् *2 c. sin.*
 रचिष *p p. (of रच)* Arranged made, composed
 Decorated, strung रचिहानि *2 c. pl. n.*
 रचिहानिस्त *1 c. sin. m. ep. of शिल्प*
 रजस् *s n.* Dust. The dust or pollen of a flower
 रजसा *3 c. sin.*
 रथ *s m. n.* Battle, war रथे *7 c. sin.*
 रथ *s n.* Pleasure, enjoyment. रथे *3 c. pl.*
 रथि *s f.* Pleasure enjoyment.
 रथिहान् *ep. of मयु (Producing pleasurable emotions).*
 रत्न *s m. n.* A gem, a jewel.
 रत्नशाखासचितवलिभिः *ep. of चामी.*
 रत्नदेय *s m.* Name of a king
 रन्ध्र *s n.* A hole fissure, cavity chann.
 रन्ध्र *s m.* Joy delight, eagerness
 रन्ध्र *s m.* A husband A lover, gallant.
 रन्ध्र *pres. p. par. of रन्ध्र caus. form.* Enjoy
 रन्ध्रम् *1 c. sin. m.*
 रन्ध्रे *pres. atm. of रन्ध्र 1 cl. Sport play*
 रन्ध्र *adj.* Pleasing charming, delightful, agreeable
 रन्ध्रानो *ep. of शिल्पे*
 रन्ध्र *s m.* The stream or current of a river
 रन्ध्रि *s m.* The sun. रन्ध्रे *6 c. sin.*
 रन्ध्र *s m.* Water Taste, flavour Feeling
 रन्ध्रानो *s f.* A woman's girdle, a sort of chain worn round the loins.
 रन्ध्र *s m.* Colour, tint, dye
 रन्ध्रानो *s f.* A royal city, metropolis.
 रन्ध्रम् *s m.* A king A Yaksha.
 रन्ध्रम् *s m.* A man of the military tribe
 रन्ध्रम् *s m.* Kercera, king of the Yakshas.
 रन्ध्रम् *s m.* A white goose with red legs and bill or more properly, perhaps, the flamingo.
 रन्ध्रम् *s m.* Dominion, regal authority

लोचन *s n* An eye लोचने 2 *c du.* लोच-
नाभ्याम् 3 *c du.* लोचने 3 *c pl*
लोम *s m* A tree, the bark whereof is used in
dyeing (*Symplocos racemosa*).
लोभ *s m* An earnest desire, coveting, lust
लोभेन 3 *c sin* लोभात् 5 *c sin*
लोल *adj* Rolling, tremulous, fickle, unsteady
Devious wishing लोलः 1 *c sin m.*
लोलापाद्भिः *ep of* लोचने (Arch, leaning).

ब

बयं *s m* A bomb, or its shoot. Place, Liec,
locage बयौ 7 *c sin*
बः 6 *c pl of* पुष्पद् *pron* Thou.
बक्तुम् *inf of* वच 2 *cl* Speak, address.
बद्ध *adj* Crooked, indirect, circuitous. Austere,
cruel. बद्धः 1 *c sin m.*
बह्वर्ति, बह्वर्ति 2 *ful par of* वह Bear, sup-
port, sustain; wear
वचन *s n.* Language, speech, word, accent
वचम् *s n* A word. वचोभिः 3 *c pl*
वचिन *p p of* वच Cheat, trick, defraud
वदधि *s f* A temporary building or awning on
the top of a palace, or a room or turret so
situated. वदधी 7 *c sin.*
वदना *s f* A child, a term of endearment
वदने 8 *c sin.*
वदन *s n.* The face. The mouth.
वधु *s f* A woman, a young woman, one re-
cently married वधुनाम् 6 *c pl*
वन *s n.* A wood, forest, thicket.
वनागम *s m* The wild elephant.
वनार *s m* A forester
वनारारम्भकुरुषे *ep of* वनितम्
वनद्विप *s m* The wild elephant
वनाय *s m.* The skirt of a forest. A grove

वनिता *s f* A woman A wife
वन्त *ful p p of* यदि Praise, eulogize वन्तैः
3 *c pl n*
वपु *s m* Body, form, figure वपु 1 *c sin*
वपुष् *s n* Body, form, figure वपु 1 *c sin*
वपुषि 7 *c sin*
वप्र *s n* A rampart, a mud wall, earth taken
from the ditch of a town, and raised as a
wall or buttress.
वप्रक्रीडापरिणतगनप्रेषणीयम् *ep of* नेषन्
वपम् 1 *c pl of* वक्रद् 1
वपत् *ind* Rather, better, preferable
वपह *s m.* A base वपहः 1 *c pl.*
वर्ग *s m.* A class, tribe. वर्गे 2 *c sin*
वर्ण *s m* Colour, hue
वर्तिन् *agt* Abiding, being वर्ती 1 *c sin m*
वर्तन् *s n* A road, path. वर्त 2 *c sin.*
वर्द्धिन् *p p (of* वृष *caus form)* Made to grow,
reared, brought up. वर्द्धिनः 1 *c sin m.*
वर्ष *s m* A year राश.
वर्षभोग्येन *ep of* ज्ञापेन
वर्षे *s n* The tail of a peacock वर्षम् 2 *c sin*
वर्षेण 3 *c sin*
वर्षभार *s m* A peacock's train.
वर्हिन् *s m* A peacock वर्हियः 1 *c pl.*
वलय *s m n.* A bracelet, an armlet. A bound-
ary, circle वलयम् 1 or 2 *c sin.*
वलयकुलिराशुद्धनोत्रीकितोचम् *ep of* ताम्
वलाका *s f* A small kind of crane वलाका
1 or 2 *c pl*
वलाह *s m* A cloud वलाहकाः 1 *c pl.*
वल्लोक *s m* A hillock, especially the large ac-
cumulation of soil sometimes made by the
white ant
वना *s m.* Subjection, thrald in वनाम् *all sin.*
वसिष्ठ *s m.* Vasishtha, a certain dance sage

विनिन्द्य *adj* Abstaining from ceremonial rites

विनोद *s m* Amusement, diversion, pastime

विनोदा *l c pl*

विन्दु *s m* A drop. विन्दून् *2 c pl*

विन्ध्या *s m* The Vinidhya range of mountains.

विन्वत्यर् *pres p par* (of चम् 4 cl) Throw
with वि and वि Adjust, ascertain, determine,
settle विन्वत्यन्ती *l c sin f*

विप्रबुद्ध *p p* (of बुध् with प्र and वि) Wakened,
awake. विप्रबुद्धा *l c sin f*

विप्रयुक्त *p p* (of युज् Join, with प्र and वि)
Separated, disjoined, sundered, severed
विप्रयुक्ता *l c sin m*

विप्रयोग *s m* Absence, separation, disjunction
विप्रयोगे *l c sin* विप्रयोगे *7 c sin*

विफल *adj* Fruitless, useless

विफलाभेला *cp* of चूडेमुनि (Flung in vain)

विभङ्गिन् *agt* Drooping fallen, dropt. विभङ्गि-
न् *c pl n*

विभ्रम *s m* Agitation perturbation, flurry Bland
ishment, grace, elegance विभ्रम *l c sin*

विभ्रमे *3 c pl* विभ्रमाद्यान् *6 c pl*

विमल *adj* Clean, pure, white Beautiful.

विमलोपलम्भा *cp* of देश

विमान *s m* A palace विमाने *3 c pl*

विमुख *adj* Turning away, having the face
averied averse disinclined desisting for
bearing withholding, restraining विमुख-
न् *l c sin m*

विम्ब *s m. n* A reflected image, a disk (of the
sun or moon) *s n* A cucurbitaceous
plant with red fruit

विपुञ्ज *p p* (of पुञ्ज् with वि) Severed, separated

विपोग *s m* Absence, separation. विपोगे *l c*
sin विपोगेन *3 c sin*

विपिचत्र *p p* (of चत्र् with वि) Made, contrived,

constructed arranged, composed, written.

Word used विपिचत्रम् *2 c sin f* वि-
पिचत्रम् *l or 2 c sin n*

विपिचत्रपदम् *cp* of गेयम्

विपिचत्रवपु *cp* of तम्

विहृत् *s m* Separation parting, absence, espe-
cially the separation of lovers. विहृत् *3 c*
sin विहृत् *7 c sin*

विहृत *adj* Arising from, produced by absence
विहृत्यापद् *cp* of घेरान् (Impaired by absence).

विलसन् *pres p par* of लस *l c* with वि Sport

विलसन्तुष्णमाश्रभाद्यान् *cp* of श्रीकृष्णानाम्

विलसन *s n* Sport, play विलसनात् *5 c sin*

विलसिन् *s n* Sporting

विलस *s m* A fruit tree, commonly called Bēl

विरचे *adj* Colorless. विरचेमल्लीकान् *l c sin*
n Having the gems salted or tarriated.

विशति *pres p par* of विश् 6 cl Enter, become
joined or united to

विशद *adj* White, bright, clear, pellucid.

विशाल *adj* Great, eminent विशाला *s f* The
city of Oujes विशालान् *2 c sin*

विशोर्धे *p p* (of श् with वि) Withered, wasted,
shrunken, slender Parted into many streamlets.
Comment in loc विशोर्धे *2 c sin f*

विशेष *s m* A particular, a property or quality
A particular spot any distinguished place
विशेषान् *2 c pl* विशेषे *3 c pl*

विश्रान्त *p p* (of श्रन् with वि) Rested reposed
विश्रान्त *l c sin m*

विश्राम *s m* Rest repose

विश्रोचिन् *p p* (of श्र्च् Embrace, with वि) Se-
vered, separated. विश्रोचिन् *6 c sin m*

विषम *adj* Uneven, rough, rugged.

विषय *s m* Sphere, department, or set, range
reach. विषयम् *2 c sin* विषये *7 c sin*

व्यसिद्ध *p p* (of चो Destroy, with व्य and वि)
 Resolved, determined undertaken व्यसिद्धा
 1 *cl pl m* व्यसिद्धम् 1 *c sin. n.*
 व्वायेत् *pot par* of चो 4 *cl* Destroy, with व्य
 and वि Try endeavor, essay
 व्यत् *p p* (of व्य with वि) Driven away, dis-
 pelled
 व्याकुल *adv* Confounded bewildered, perplexed,
 fumed excited व्याकुलेन 3 *c sin. m.*
 व्याकुला 1 *c sin. f*
 व्वाहर् 2 *pret. par* of वृ Take, with वा and
 वि Utter, speak, address.
 व्याप्त *s f* Calamity, death, decease
 व्यापार *s m.* Occupation employment.
 व्याल्लेधा *pot atm* of लुचि 1 *cl* with वा and
 वि Hang down. Move slowly, delay
 व्याल्लम्पनि *pres par* of लुच 6 *cl* with वा and
 वि Remove, take away
 व्योन् *s n.* Sky
 व्रज *imp par* व्रजेयु *pot par* व्रजते *pres atm*
 of व्रज 1 *cl* Go

श

शक्यति 2 *fut par* of शक Be able
 शङ्का *s f* Fear, terror, apprehension.
 शङ्के *pres atm* of शक्ति 1 *cl* Fear, dread
 Think likely suspect.
 शङ्ख *s m.* The conch shell. One of Kavera's
 treasures.
 शत *s n.* A hundred. शतैः 3 *c pl*
 शब्द *s m.* Sound A word. शब्दाश्चेव To
 be spoken aloud, to be communicated orally
 शब्दाश्चेव *pres atm. a nominal verb, from* शब्द
 Sound
 शब्दन् *p p* (of शब्द) Call d
 शब्दन् *and* Swiftly greatly

शम्पितुम् *inf* शम्पे *pot par* of श्म *caus form,*
 Extinguish ally
 शम्भु *s m.* Śiva. शम्भुता 3 *c sin.*
 शम्भन *s m* A bell. शम्भनात् 5 *c sin* शम्भे
 7 *c sin*
 शय्या *s f* A bed, a couch.
 शर *s m* A sort of reed or grass. An arrow
 शरणा *s n* Refuge, succour, aid. शरणम् 1 *c*
sin. n.
 शरत् *s f* The season of autumn, the two months
 succeeding the rains.
 शरणा *s m* A libulous animal, supposed to have
 eight legs, and to inhabit particularly the
 snowy mountains.
 शरत्तन्भवम् *ep* of देवम्
 शशिन *s m.* The moon. शशिनि 7 *c sin.*
 शशत् *ind.* Perpetually
 शस्य *s n* Young grass.
 शस्त्रपाणि *ep* Having a weapon in the hand.
 शस्त्रपाणय 1 *c pl*
 शाखा *s f* A branch.
 शान्त *p. p.* (of शम्) Allayed, alleviated, paci-
 fied, calm.
 शान्ति *s f* Alleviation, assuagement, cessation,
 rest. शान्तिम् 2 *c sin*
 शान्तेऽङ्गिनिहनयनम् *s m.* used *adverbially,*
 (Her) eye moist, (her) disquietude allayed.
 शाप *s m.* A curse, malediction. शापेन 3 *c*
sin शापस्य 6 *c sin.*
 शापक *s m* The chataka. शापकाः 1 *c pl*
 शापे *adj* Made of horn, horny *s. m* A bow
 in general. The bow of Vishu.
 शार्ङ्गपाणि *s m* Vishnu शार्ङ्गपाणी 1 *c sin*
 शार्ङ्गि *s m.* A Bowman. Vishnu. शार्ङ्गिण
 6 *c sin*
 शार्ङ्गति *s m f* The silk cotton or *seemal tree*

शिखर *s. m. n.* The peak or summit of a mountain
 1223. A piece of ruby or gem described as
 of the colour of the ripe pomegranate seed.
 शिखरिन् *s. m.* A mountain. शिखरिन् १ *c. pl.*
 शिखा *s. f.* A lock of hair on the crown of the
 head.
 शिशिरकृतकलहेषां *1 c. pl. m. sp.* Vocal with the
 soft and shrill cries of flocks of peafowl.
 शिशिन् *s. m.* A peacock. शिशिन १ *c. pl.*
 शिशन् *pres. p. par. of शिन् २ cl.* Tinkle.
 शिष *p. p. (of शी)* Pointed, whetted.
 शिषित् *adj.* Loose, drooping — लम् २ *c. m. n.*
 शिरः *s. m.* The head. शिरसा ३ *c. m.*
 शिरैर *s. m.* A kind of tree. In the neuter
 gender, its blossom.
 शिला *s. f.* A flat stone, a slab. A rock.
 शिलावेदनम् *s. m.* A rocky recess. शिलाने
 वृषत् ३ *c. pl.*
 शिशिरः *s. m. n.* The cold season, comprising two
 months from the middle of January to that
 of March. *adj.* Cool. शिशिरान् २ *c. pl. m.*
 शीत *p. p. (of शी)* Cold, cool.
 शीतल *adj.* Cold, cool.
 शीघ्र *p. p. (of श्)* Withered, here
 गूढ *adj.* White.
 शुक्रापाङ्ग *s. m.* A peacock.
 शून्य *s. f.* Sorrow, great regret.
 शुद्ध *p. p. (of शुभ)* Purified, pure, clean.
 शुद्ध *adj.* White.
 शुभचिन्तनवृत्तान्तावप्रदोषेषां *sp. of शोभात्*
 शुभ *adj.* Dry.
 शुभ *adj.* Dedicate. शुभम् १ *c. m. n.*
 शूलिन् *s. m.* The trident-leaved, i. e. Siva.
 शृङ्ग *s. m.* A horn. The peak of a mountain.
 शृङ्गम् २ *c. m.* शृङ्ग १ *c. m.*
 शृणु *imp. par. of शृ १ cl. irreg.* Hear

शेष *s. m.* Part, *adj.*, remaining, rest, whatever
 remains or is left. शेषम् २ *c. m.* शेषे
 ३ *c. pl. adj.* Left remaining.
 शेषवर्तमानाकारम् *sp. of उभ*
 शैल *s. m.* A mountain, a mount.
 शैलपुत्र *s. m.* Himalaya, king of mountains.
 शोभा *s. f.* Splendour, luster, beauty, comeli-
 ness. शोभात् २ *c. m.*
 शोभिन् *adj.* Beautiful, graceful. शोभि १ *c. m. n.*
 शोभो *s. m.* Aspersions, sprinkling.
 श्याम *adj.* Black or dark blue, sable.
 श्यामा *s. f.* A woman described as one who has
 not borne children, also as of slender make,
 or one from eight to sixteen, or one who
 resembles in darkness of complexion the
 blossom of the Pnyanagu or its stalk in shape.
 Name of a plant commonly called Pnyanagu.
 श्यामानु १ *c. pl.*
 चरुपान *pres. p. atm. (of च ३ cl. Hold, with
 चर् a particle signifying, Faith) Faithful,
 believing. चरुपानाः १ c. pl. m.*
 चरु *s. m.* Weariness, fatigue.
 चरु *s. m.* The ear.
 चाम्पू *pres. p. par. of च ४ cl. Lag, rest,
 repose. चाम्पूम् ३ c. pl. m.*
 चित्त *p. p. (of चि)* Covered, overspread. चित्त
 १ *c. pl. m.*
 ची *s. f.* Beauty. Lustre, brightness, splen-
 dour. Prosperity, wealth. Fame, glory.
 ची १ *c. m.*
 चुन्ता *ind. p. p. (of चु)* Having beard.
 चेदि *s. f.* A Ecu, a cow. चेदिन् रङ्ग (langed in
 a Ecu, forming a row. चेदिन् रङ्ग २ *c. pl. f.*
 चोटी *s. f.* The tip, the launch.
 चोष् *s. m.* The ear. An organ of sense.
 चोष् *s. m.* The ear. चोष्पेत् *sp. of चोष्पेत्*

शोचति, शोचति 2 *fut par of सु* Hear, listen.
 चापनीय *fut p p (of चाप)* To be praised,
 deserving of commendation, praiseworthy
 चापनीयान् 2 *c sin f* चापनात् *pres p*
dtm Praising, flattering, or congratulating
 one's self, rejoicing चापनात् 1 *c sin m*

ब

बद्धपद *s m.* A bee (six foot)
 बद्धपदज्य *adj* Strung with bees (Cupid's bow)

ब

ब *contraction of सह* With, having
 संयोग *s m.* Intimate union, close contact.
 संयोज्य *ind p p (of युज caus form, with सम्)*
 Having united.
 संवाहन *s m.* A rubbing of the persons, a kneed-
 ing of the limbs (shampooing?) संवाहना
 नात् 6 *c pl*
 संविषाय *ind p p (of वि Hold, with वि and*
सम्) Having made
 संवत्स *p p (of वत्स with सम्)* Empassioned
 संवत्सभिः 3 *c pl f*
 संरोध *s m.* Obstacle, impediment.
 संशुष्य *adj.* Withered, dry, sore
 संश्रय *s m* Protection, refuge, succour संश्र-
 यात् 4 *a sin*
 संसक्त *p p (of सक्त with सम्)* Adhering, stick-
 ing close to.
 संसर्पत् *pres. p par of सर्प 1 cl.* Go, with सम्
 Glide, flow संसर्पत्ना 6 *c sm f*
 संसृष्ट *s m.* Decoration, adorning, dressing
 संसृज्य *agt* Staying sojourning a sojourner
 संसृष्ट *p p (of स्त Stand, with सम्)* Standing
 stationary fixed, residing
 संसृष्ट *s m* A collection, assemblage

सः 1 *c sin m of सद्* He, she, it, that. *For*
the etymology of ; see Grammar
 सखि *s m.* In comp for सखि A friend. सखिन्
 2 *c sin*
 सखि *s m* A friend सखे 8 *c.* सखीनात् 6 *c pl*
 सखी *s f* A female friend सखीन् 2 *c sin*
 सख्याः 6 *c sin* सखीनात् 6 *c pl*
 सगर *s m.* Name of a king, sovereign of
 Ayodhyā (Oude)
 सगजनपसर्गसोपानपद्भिः *ep. of कर्मात्*
 सगजे *aly* Joyful, glad, exulting
 सद्बल *s m* The working of the mind, thought,
 imagination, fancy सद्बलीः 3 *c pl*
 सद्भिषेत् *pol. pass of धिष* Throw, with सम्
 Shorten, contract.
 सद्भुज *s m.* Meeting, union, interview, con-
 fluence of rivers.
 सद्गीत *s m* Song, singing and dancing
 सद्गृह *s m* Friction, a chafing or rubbing to-
 gether
 सद्पित्र *adj* Having pictures. Variegated,
 painted of divers colours. सद्पित्रा *ep of*
 प्रासादात्
 सद्गल *adj* Watery, having water
 सद्गलकणिका *ep of गलगुण*
 सद्गलनवने *ep of गुलापादौ*
 सद्गलपुपते. *ep of यति*
 सद् *pres. p par (of सत् 2 cl Be)* Being
 Good, virtuous. सद् 1 *c sin m.* सद्गत्
 6 *c pl m* सद्भिः 7 *c sin m*
 सद्गत् *adj* Eternal, perpetual, constant.
 सद्गति *s m.* Wind सद्गतिना 3 *c sin*
 सद्गत् *inf* Qu ally, speedily, suddenly
 सद्गददत् *aly* Fanciful hearted. सद्गददत् 1
c sin m.
 सद्गत् *aly* Lake, resembling सद्गत् 2 *c sin m.*

चङ्गा स न. h. ad feeling good in arc
 चङ्गायुक्तदरुमनपदार्थेण एप of चङ्गे
 चङ्गायुक्तं adj Quickly falling, dropping, fall
 चङ्गायुक्तं ३ c स n.
 चङ्गायुक्तं s n. Instantly, suddenly, immediately,
 kethwith, straightway
 चङ्गायुक्तं चङ्गायुक्तं चङ्गायुक्तं एप of चङ्गायुक्तं
 चङ्गायुक्तं adj Having, possessing, possessed of,
 occupied by चङ्गायुक्तं ३ c स n.
 चङ्गायुक्तं p p (of चङ्गायुक्तं चङ्गायुक्तं) Inflamed, scorched,
 afflicted, tortured, distressed, writhed. चङ्गायुक्तं
 चङ्गायुक्तं ३ c पं स
 चङ्गायुक्तं s n. A swam. चङ्गायुक्तं ३ c पं
 चङ्गायुक्तं s n. News, tidings, information n. over-
 sage, direction.
 चङ्गायुक्तं s n. Compactness, closeness. चङ्गायुक्तं ३ c
 चङ्गायुक्तं s f Twilight, morning or evening
 चङ्गायुक्तं p p (of चङ्गायुक्तं Go) Near, ad. near neigh-
 bouring, close by, usually with चङ्गायुक्तं
 चङ्गायुक्तं p p (of चङ्गायुक्तं चङ्गायुक्तं) Near, at h. ad.
 चङ्गायुक्तं ३ c. s. n. n.
 चङ्गायुक्तं p p (of चङ्गायुक्तं Scatter, with वि and चङ्गायुक्तं)
 Flung thrown, ising, had
 चङ्गायुक्तं चङ्गायुक्तं एप of चङ्गायुक्तं
 चङ्गायुक्तं p p (of चङ्गायुक्तं Draw, with वि and चङ्गायुक्तं)
 Near, neighbouring, adjacent. चङ्गायुक्तं
 ३ c स n.
 चङ्गायुक्तं ind p p of चङ्गायुक्तं Fall with वि and चङ्गायुक्तं
 Light, drawn.
 चङ्गायुक्तं s n. Collection, amassment, aggregate
 चङ्गायुक्तं p p (of चङ्गायुक्तं Be with वि and चङ्गायुक्तं)
 Returned, turned back, doubling not 'can
 चङ्गायुक्तं चङ्गायुक्तं ३ c. स n. n.
 चङ्गायुक्तं p p (of चङ्गायुक्तं Throw, with वि and चङ्गायुक्तं)
 Lead, scale, things shed, / cast /
 चङ्गायुक्तं एप of चङ्गायुक्तं

चङ्गायुक्तं ind. Instantly in a moment, at the moment.
 चङ्गायुक्तं s n. Name of a small gnat or fly.
 चङ्गायुक्तं एप of चङ्गायुक्तं
 चङ्गायुक्तं एप of With a frown, frowning चङ्गायुक्तं
 ३ c स n. n.
 चङ्गायुक्तं चङ्गायुक्तं एप of वि चङ्गायुक्तं (Having glasses
 shot from the arched brow).
 चङ्गायुक्तं p p Together, with, row, col, &c.
 चङ्गायुक्तं adj. All, whole, entire. चङ्गायुक्तं ३ c. s. n. n.
 चङ्गायुक्तं चङ्गायुक्तं (of चङ्गायुक्तं चङ्गायुक्तं) Much, much
 चङ्गायुक्तं Exceeding, excessive.
 चङ्गायुक्तं ind. On every side, all around. Alto-
 gether, wholly
 चङ्गायुक्तं ind. With, along with, together with.
 चङ्गायुक्तं s n. Time चङ्गायुक्तं ३ c. स n.
 चङ्गायुक्तं s n. n. War strife;
 चङ्गायुक्तं adj. All चङ्गायुक्तं ३ c. स n. n.
 चङ्गायुक्तं adj. n. used adverbially Near
 चङ्गायुक्तं adj. Worthy, becoming, fit, suitable
 चङ्गायुक्तं - ३ c. स n. n. - चङ्गायुक्तं ३ c. स n. n.
 चङ्गायुक्तं ३ fut. abs. of चङ्गायुक्तं Go, with चङ्गायुक्तं Be
 become
 चङ्गायुक्तं s f. Wealth, riches. Success. चङ्गायुक्तं ३ c. पं
 चङ्गायुक्तं s n. Contact, mixture, mingling, union
 चङ्गायुक्तं ३ c. स n.
 चङ्गायुक्तं p p (of चङ्गायुक्तं चङ्गायुक्तं) Completed, finished
 चङ्गायुक्तं ind p p of चङ्गायुक्तं Speak, with चङ्गायुक्तं Ac-
 cuse, address
 चङ्गायुक्तं p p (of चङ्गायुक्तं Bear, with चङ्गायुक्तं) Considered,
 considered, manufactured, filled full. Col-
 lected. Can चङ्गायुक्तं ३ c. स n. n.
 चङ्गायुक्तं ३ c. स n. n. Rabbly, mixed, disorderly
 चङ्गायुक्तं एप of चङ्गायुक्तं
 चङ्गायुक्तं s n. Employment
 चङ्गायुक्तं s n. Flurry, hurry, haste
 चङ्गायुक्तं adj. Blocked, चङ्गायुक्तं ३ c. स n. n.

दह् *pres p par of दृ* 1 cl. *to, more, stir*
 blow (as the wind). दह् 7 c. *sin m*
 दह् 8 m. A sort of pine
 दह् 9 m. *of दह् 10 m.* (Origin. *to*
 the *fracture of the trunk of pines*)
 दह् 10 m. *I read, read*
 दह् 11 m. *of दह् 12 m.*
 दह् 12 m. *A river दह् 13 c. sin*
 दह् 13 m. Clarified butter दह् 14 c. *sin.*
 दह् 14 m. *pronom. All, every दह् 15 c. sin. m.*
 दह् 15 m. *agt. Going everywhere, omnipresent.*
 दह् 16 m. *दह् 17 c. sin. n.*
 दह् 17 m. *agt. All pervading दह् 18 c. sin m*
 दह् 18 m. *ind. On all sides.*
 दह् 19 m. *ind. Everywhere*
 दह् 20 m. *agt. All knowing दह् 21 c. sin.*
 दह् 21 m. *Water -दह् 22 c. sin. -दह् 23 c. pl*
 दह् 22 m. *cp of दह् 23 m.*
 दह् 23 m. *adj. Lake, resembling दह् 24 c. sin. m*
 दह् 24 m. *The sun. दह् 25 c. sin.*
 दह् 25 m. *adj. Employed occupied, busily en-*
gaged. दह् 26 c. sin f
 दह् 26 m. *ind. With*
 दह् 27 m. *दह् 28 c. f* A companion partner
 mate.
 दह् 28 m. *दह् 29 c. f* *pot atm. of दह् 1 cl* Endure,
 suffer, allow, permit, wait, forbear, have
 patience
 दह् 29 m. *adj. With a wife. दह् 30 c. pl m.*
 दह् 30 m. *A thousand. दह् 31 c. pl*
 दह् 31 m. *A companion, follower, adherent*
 दह् 32 c. *pl*
 दह् 32 m. *f of दह् 1 cl* He, she, it, that.
 दह् 33 m. *ind. Visibly, openly in presence*
 दह् 34 m. *A witness. दह् 35 c. sin*
 दह् 35 m. *दह् 36 c. sin*

दह् 36 m. *ind. Respectfully, affectionately*
 दह् 37 m. *Lakshmi, starfish, parrot*
 दह् 38 c. *sin.*
 दह् 39 m. *Clever, intelligent. दह् 40 c. sin m*
 दह् 40 m. *used a* *verbally, Wordly, properly*
 दह् 41 m. *f* A virtuous wife. दह् 42 c. *sin.*
 दह् 42 m. *m. Table-land, level ground on the*
top or edge of a mountain. The summit of
a mountain. दह् 43 c. sin दह् 44 c. sin.
 दह् 43 m. *A mountain. दह् 45 c. sin.*
 दह् 44 m. *ind. Soilology, with an inward laugh.*
 दह् 45 m. *adj. Produced at, relating to, the spec-*
ing, verpetine. दह् 46 c. sin. m.
 दह् 46 m. *adj. With clouds, cloudy दह् 47 c. sin. n.*
 दह् 47 m. *adj. Common, general, universal.*
 दह् 48 m. *Water Substance, essence.*
 दह् 49 m. *pres p par of दृ* Go, came form, Re-
 more, replace. दह् 50 c. *sin. f*
 दह् 50 m. *ind. p p* Having ceased to move
 or vibrate, touching, playing upon.
 दह् 51 m. *The Indian crane. -दह् 52 c. pl.*
 दह् 52 m. *adj. Belonging to the river Saraswati*
 दह् 53 c. *pl f*
 दह् 53 m. *f* A sort of land. दह् 54 c. *sin.*
 दह् 54 m. *ind. With, along with, govern. 3d case*
 दह् 55 m. *adj. Tearful दह् 56 c. sin. m.*
 दह् 56 m. *p p (of दृ)* Sprinkled, wetted.
 दह् 57 m. *pres p par of दृ* 6 cl. Sprinkle,
 wet. दह् 58 c. *sin. m.*
 दह् 58 m. *adj. White*
 दह् 59 m. *A white precious stone, a*
crystal, &c दह् 60 c. sin. m. *adj. Made of*
crystal.
 दह् 60 m. *p p (of दृ)* Accomplished, realised, ef-
 fected, achieved Perfected दह् 61 c. *sin*
 दह् 61 m. *m. A sort of demogod habit-*

17. the region between the earth and the sun. सिद्धि 1 c pl.

सिद्धि १३ s n. White mustard.

सिद्धि १४ s n. Red lead, minium.

सिन्धु s f. A river. Name of a river. सिन्धु 1 c s n. सिन्धु 6 c s n.

सिन्धु s f. The Sipa (a river at Ougem).

सिन्धु १५ pres. dim. of वेद. Serre resort to.

सिन्धु १६ s m. A separation of the hair on each side so as to leave a distinct line on the top of the head. सिन्धु १७ c s n.

सिन्धु १८ s f. A woman. सिन्धु १९ c pl. मीर s m. A plough.

सु s m. Very good, well.

सु २० s n. A good deed a kindness.

सु २१ s n. Happiness, pleasure ease comfort.

सु २२ 1 or 2 c. s n. m. adj. Comfortable grateful, soothing. सु २३ c pl. m.

सु २४ s m. adj. of सु १० d. Render happy cheer.

सु २५ s m. adj. Agreeable to the touch or feelings.

सु २६ s m. 2 c. s n. m.

सु २७ s m. adj. Happy सु २८ c s n. m. सु २९ c s n. m.

सु ३० s m. Good or a staid course of life.

सु ३१ s m. adj. Very thin emaciated. सु ३२ c. s n. m.

सु ३३ s m. adj. Exceedingly.

सु ३४ p p. (of सु ३५) Sleeping asleep.

सु ३५ s m. ep. of सु ३६.

सु ३६ s m. adj. Agreeable pleasing grateful (to the eye or ear) Beloved, liked. सु ३७ 1 c. s n. m. सु ३८ 2 c. s n. m. सु ३९ 8 c. s n. m. सु ४० 3 c pl. m. सु ४१ s m. used adverbially. Gratefully & lightly.

सु ४२ s m. One who concurs himself beloved.

सु ४३ s m. The state of being young one's self beloved very self-concurred.

सु ४४ s m. A god a deity.

सु ४५ s n. Pleasure. Sexual intercourse.

सु ४६ s m. Indra, chief of the gods.

सु ४७ s m. ep. of सु ४८ (Beautiful as the rainbow).

सु ४९ s m. adj. Fragrant, sweet-smelling. सु ५० 2 c. s n. m. सु ५१ 6 c. s n. सु ५२ 7 c. s n. m. सु ५३ 1 c pl. m. सु ५४ 2 c pl. m. s. f. A fabulous cow the cow plenty grazing every wish.

सु ५५ s m. adj. Perfumed scented.

सु ५६ s m. ep. of सु ५७.

सु ५७ s f. A youthful goddess. -- सु ५८ 1 c pl.

सु ५९ s m. adj. Easy of access. सु ६० 1 c s n. f.

सु ६१ s m. A fixed. सु ६२ 6 c. pl.

सु ६३ s m. 2 ful. par. of सु १० d. Make known report, give information tell discover reveal, disclose. सु ६४ pres. pass.

सु ६५ s f. A needle. सु ६६ 3 c. pl. m. Aculeated, prickly.

सु ६७ s m. A thread.

सु ६८ s m. The sun. सु ६९ 1 c. s n.

सु ७० s f. Creation. सु ७१ 1 c s n.

सु ७२ s m. ep. of सु ७३.

सु ७३ s m. 2 ful. aim. of वेद. Serre wait upon, honour pay homage.

सु ७४ s m. An army.

सु ७५ s m. adj. "careless. treacherous. सु ७६ 2 c pl. m.

सु ७७ s m. Stairs, steps a staircase.

सु ७८ s m. The state condition, or uses of a staircase. सु ७९ 2 c s n.

सु ८० s f. Lightning. सु ८१ 3 c s n.

सु ८२ s m. A thousand parts. The sole or angle (of a beam).

सु ८३ s m. Affection favour. -- सु ८४ c s n.

शीम्य *adj* Handsome, pleasing, mild, gentle, amiable, generally in the vocative case
 सौहार्दं *s n* Friendship सौहार्दात् 5 *c sin*
 स्कन्द *s m* Skanda or Kartikeya, son of Siva, and military deity of the Hindus स्कन्द 2 *c*
 दम्ब *s m* The trunk of a tree
 स्तब्धित *p p* (of स्कन्द) Stumbling, tripping, dashing स्तब्धितशुभम् *n sin* used adverbially Tripping beautifully
 स्न *s m* The female breast or bosom स्न 1 *c sin* स्नान्नाम् 3 *c du*
 स्नपयित्वास्नानम् *ep* of स्न
 स्नानम् *p p* (of स्न) Sounding loud, noisy
s n The rattling of thunder, the grumbling of thunder clouds. Thunder The purling or murmuring of a rippling stream
 स्तम्भ *s m* The stem of a tree
 स्तम्भित *p p* (of स्तम्भ) Stopped (as a hemorrhage), suppressed
 स्तम्भितान्तेरीय *ep* of स्तम्भ understood
 स्तम्भ *s m* A cluster of blossoms
 स्तम्भित *p p* (of स्तम्भ) Must Steady, pleased, gratified (eye)
 स्तम्भितयाम् *ep* of स्तम्भ
 स्तम्भ *s f* Praise स्तम्भ 1 *c sin*
 स्तोत्र *ade* A rule, slightly स्तोत्रयत् 1 *c sin* f. Slightly bending (forwards)
 स्त्री *s f* A woman, or female स्त्री 1 *c pl* स्त्रीयम् 6 *c pl*
 स्तम्भ *s m* A place, side, or spot A chamber स्तम्भानि 2 *c pl*
 स्तम्भितान्तेरीय *s f* Name of a shrub (Hibiscus mutabilis). स्तम्भितान्तेरीय 2 *c sin*
 स्त्री *s f* Dry oil of castor oil स्त्रीय 2 *c pl*
 स्त्रीयम् *s f* A body of the sea स्त्रीयम् 1 *c sin*, a deity

स्थाप्य *ful p p* of स्था Stand, stop, stay
 स्थाप्य ते Thou must halt
 स्थान *s n* A place स्थानात् 5 *c sin* स्थाने 7 *c sin* स्थानेषु 7 *c pl*
 स्थापित *p p* (of स्था *caus form*) Fixed, appointed. स्थापितस्य 6 *c sin m*
 स्थापित *agt* Staying, tarrying, waiting
 स्थित *p p* of स्था Standing, stationed, steady Obedient स्थितः 1 *c sin* स्थिताः 1 *c pl m*
 स्थिता *sat p p* (of स्था) Having stood, stayed, or halted.
 स्थिर *adj* Permanent, durable
 स्थूल *adj* Great, big, large, huge, bulky
 स्थूलमन्धेन्द्रनीलम् *ep* of शुभ्रगुणम्
 स्नानम् *imp jar* of स्नान Bath, *caus form*.
 स्नान *s n* Bathing, washing, abluion.
 स्निग्ध *p p* (of स्निग्ध Be smooth) Smooth, glossy; oily, moist. Cool. Thick, dense. Pleasing, agreeable Sweet, harmonious. स्निग्धः 3 *c pl m n*
 स्निग्धगभीरसौम्य *ep* of स्नान्
 स्निग्धघ्रायतस्तु *ep* of स्नानेषु स् for स् is allowed by grammar, and required by the metre (स्निग्ध, घ्राय, तस्तु).
 स्निग्धनिद्राप्रसवे *ep* of स्निग्ध
 स्निग्धदीपिसर्पेण *ep* of स्निग्ध
 स्नेह *s m* Affection. Oilness. स्नेहान् 2 *c pl*
 स्नेहिनम् *agt* Beating throbbing, tremulous स्नेहि 1 *c sin n*
 स्पर्श *s m* Touch, contact
 स्पृष्ट *p p* (of स्पृष्ट) Touched, moved, filled
 स्पृष्टाः 1 *c pl m* स्पृष्टम् 1 *c sin n*
 स्पृष्टस्य *s m* C, etc.
 स्पृष्टस्य *ep* of स्पृष्टः
 स्पृष्ट *s f* Darning
 स्पृष्टित *p p* (of स्पृष्ट) Operated, expanded

स्फुरितस्फुरातीन्द्रीदन्ताय *ep of वात*
 स्फुर *s. m.* A throbbing, quivering, vibrating
 स्फुरति *pres par of स्फुर 6 cl* Quaver, crackle.
 स्फुरति *p p (of स्फुर)* Quavered, trembling.
 shakng, flashing, glittering, gleaming, play-
 ing, unsteady
 स्मृतिरुचिना *ep of वरु*
 स्मरति, स्मरति *pres par of स्मृ 1 cl* Remem-
 ber, call to mind, think of
 स्पर्दिन् *agt* Dropping, distilling, shedding
 स्पर्दिन् *1 c pl m*
 स्वा, स्वात्, ज्यु *pot par of स्वा 2 cl* He.
 स्वप् *p p (of स्व)* Fallen, slipped. उपस्य 1
c sin n.
 स्वर्गद्रुमुकुताम् *em of चलयन्* (Let fall her
 Gaugetic silken garment).
 बुधि *s f* Exultation, exulting
 धोत्र *s n* A current, a stream. A river
 धोत्रिन् *7 c sin* धोत्रिणम् *6 c pl*
 ए *pronoun* (By thy his, her, our, your, their)
 Own. स्वम् *2 c sin n* स्वाम् *3 c sin f*
 स्वच्छ *adj* Pure, transparent. (सु and स्वच्छ)
 स्वप्न *s m.* Dream. स्वप्ने *3 c pl*
 स्वप्नम् *pres p par of स्वप् 1 cl* Swopd, swar
 स्वप्नम् *1 c pl m*
 स्वप्न *s m* Sleep, a dream. स्वप्ने *7 c sin.*
 स्वप्नम् *1 c sin m.* Produced in sleep.
 स्वयम् *and* Of one's own self स्वयम् *and* स्वयम् *Made*
 by self, self-made
 स्वर्गे *s m* Paradise, Indra's heaven.
 स्वर्गिन् *s m.* An inhabitant of Indra's heaven.
 स्वर्गिणम् *6 c pl*
 स्वल्प *s f* (सु and स्वल्प) Little) Very little, too
 small स्वल्पे *7 c sin n.* Being too small.
 स्वागत *s n* Welcome (सु Well, स्वागत Come)
 स्वागतोक्तम् *Having made into welcome giving*

(to a cry) the sound of frogs, welcome
 स्वस्ति *s m.* A sweet taste of favour, sweetness.
 स्वस्तिमन्त्रम् *ep of स्वस्ति (३, स्वस्ति, इन्द्र)*
 स्वैर *s m.* Sweet, perspiration.

४

 हंस *s m.* A goose हंसत् *1 c pl*
 हति *s f* A blow
 हन् *ind* Ad' ob'
 हनुम् *inf of हन् 2 cl* Kill, slay हनु *pot par*
 हर *s m.* Siva. *imp par, हरति pres of ह 1 cl*
 Take, convey, take away, remove.
 हरि *s m* Vishnu हरे *8 c m.*
 हरिचन्दन *s m n* One of the trees of paradise.
 हरिलो *s f* A female deer or doe.
 हरिज *adj* Green.
 हर्षम् *inf of हृ* Take remote
 हर्ष्ये *s m.* A pabce, manna. हर्ष्ये *7 c pl*
 हल *s n.* A plough.
 हलधर *or* हलधर *s m* A name of Balakrishna,
 elder brother of Krishna हलधर *8 c sin*
 हस *s m* The head. The trunk of an elephant.
 हस *s m* A string or gashand (of pearls, &c.).
 a necklace. हसि *3 c pl*
 हारिष्यत् *part 3 fut par of हृ* Take, con-
 form, About to transact. — ह्यम् *1 c sin m.*
 हाटा *s f* Wise, any interesting draught.
 हाटाम् *2 c sin*
 हास *s m.* A laugh, a smile
 हि *ind.* For, upon, because
 हिम *ind p p of हि* Leave quit desert, discard
 हिमन्तु *s m.* The moon (cold ray) हिमन्ते
6 c m.
 हु *s m.* An oblation.
 हुनन् *s m* Agni or fire
 हुनन्ति *s m* Sacrificial fire हुनन्ति *2 c pl*

हृत् *agt in comp* Taking away removing, who
or what makes riddance हृत् 2 c *sn n*
हृत *p p (of हृ)* Taken, brought. हृतम् 2 c *sn m*
हृत्वा *and p p of हृ* Having taken, laying hold.
हृदय *s m* Heart, mind. हृदयम् 2 c *sn m*
हृदयनिहितारम्भम् *ep of संयोगम्*
हृत् *p p (of हृ)* Pleased. हृत्वाः 1 c *pl m*

हृष्टचित्त *adj* Rejoiced at heart हृष्टचित्तौ 2 c *du*
हेतु *s m* Cause, reason, motive, sake, means,
origin. हेतोः 6 c *sn m* For the sake, on ac-
count of.
हेमम् *s m* Gold
हेम *adj* Golden हेमैः 3 c *pl m n*
ह्री *s f* Shame.

ADDITIONS

प्रभुम् *s m* Morning प्रभुवेत् 7 c *pl*
बुभुक्ष *adj* Hussy बुभुक्ष 1 c *sn m*
यत्र *and* Where
वास *s m* A dwelling A roosting place.
वास *s m* A day वासपति 1 c *pl*
वासाय *adj* Belonging to, commanded by वासय
Varava or Indra. वासपतेनाम् 6 c *pl f*
वासन् *s m* Clothes, raiment. वास 2 c *sn*

वासि 7 c *sn*
वासित *p f (of वास)* Perfumed, scented
वासितम् 2 c *sn m*
पास्पति 2 *pl par of वा* 2 c *cl* Blow
वाहवेत् *pot par of वाह* Carry, cast *f m*,
Continue, prosecute
वास *adj* Outer
वाजोपासनस्पितहृष्टितरुष्टिवासीतहृष्ट्या *ep of वाह*

CORRECTIONS

Page	for	कृत्	read	कृत्
112,	वसिद्विभाषा		वसिद्विभाषा	
113,	वयोनि	.	वयोनि	
120,	वस		वास	

The metre in which the Megha Duta is written is called Mandakrāntī, referring probably to the slow and stately movement of the measure. It is a variety of the order termed Atyashtī, which, as a class, denotes a stanza of four equal lines, each containing seventeen syllables, variously divided and disposed. In the Mandakrāntī species, each line consists of a Molossus, a Dactyl, a Tribrach, two Anapaests, and two long syllables, or a spondee, as

- - - | - uuu - - u - - -
 कश्चित् कान्ताविहगुरुरा स्वाधिकारप्रमतः
 Kaschit kanta-viraha-gururā swadhikāra prama tat,

and a caesura or pause occurs after the fourth, tenth, and seventeenth syllables—

शापेनात्तं^१ गमितमहिमा^१ वर्षभोग्येन भर्तुः
 Śapēnāntaṁ gamita mahimā varṣha bhogyena bhartuḥ.

The following verse from the Śruti bodha defines and exemplifies the Mandakrāntī stanza —

मन्दाक्रान्ता तदनु नियतं पश्यतामेति चाला
 Mandakrāntī, tad anu niyata, paśyatām eti cāla.